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The interval between these two events is the most wretched and shameful period of English history. In politics, England was little more than a dependency of Spain: Philip, it is true, had no regular nor constitutional position, and his duties were limited with the utmost care by Gardiner's treaty; but his influence with the Queen was unlimited; the whole conduct of our affairs was subordinated to his interest, and our foreign policy was altogether at his disposal. In religion, England was more dependent upon the Holy See than it had ever been since the minority of Henry III. But the peculiar and abnormal relations of the Papacy with that sovereign were political and secular: Innocent III. had managed to become the feudal superior of the English king; and his enlarged authority is not the measure of his predecessors' ecclesiastical jurisdiction over the national Church. Under Mary the new methods of the counter-Reformation were established among us; the Legate came over with "pardons" and principles "from Rome, all hot"; and all the bishops, in fact as well as in theory, were Papal delegates. Calais was lost, through the blindness of a feeble and wayward administration; the people were disheartened; and the whole state appeared to be at once deprived of good counsel, of courage, and of hope.

"The rest of the reign," says Canon Dixon, "was spent in a miserable war of efforts of recovery; in gathering armaments that seldom sailed, in bidding musters that were thinly kept by men of hound-dog look, in 'negotiating for foreign mercenaries who never came.'"

Or, as an old writer says, with something more of harmony and strength:

"The people went to the musters with kerchiefs on their heads, they went to the wars hanging down their heads, they came from them as men dismayed and forlorn."

Pestilence and famine were no less destructive than the bishops; and the most

malignant efforts of nature and of grace were equally discharged against the prosperity of the unhappy kingdom.

It is of such a period, ill-omened, tempestuous, and cruel, that Canon Dixon has had to write; and it must be allowed that he has written with more calmness and discrimination than several of his predecessors. We are spared the ordinary flow of sentiment for Edward VI., and for the Lady Jane. The one was undoubtedly a precocious youth, if his diaries be authentic; and it is probable that both himself and his people are to be congratulated, not commiserated, for his premature decline. The other was an usurper, whatever may have been her private virtue, her accomplishments, or her good intention: an usurper, because she was not supported by popular feeling, nor justified by constitutional authority *Capax imperii*, the beautiful and interesting pupil of Ascham can still be thought, *Maria capax*; but she committed the unpardonable blunder of having reigned, and incurred the certain penalty of an unsuccessful and unpopular usurpation. Although Canon Dixon has no emotion to squander upon Edward or on Jane, he offers many apologies for Queen Mary and for Bonner.

"Seldom in history," he says, "have noble qualities and bright opportunities fallen in failure so utter, so terrible and gloomy. The character of Mary was strong and magnanimous: her conduct in the selfish relations of life showed a rare example of feminine delicacy and propriety: as a sovereign she was of the great kind: and before her accession there was no person so beloved in the realm."

I don't know precisely what "the selfish relations of life" can mean; or how "delicacy" and "propriety" can ever be exhibited in what is "selfish": from a clerical instructor, I shall be happy to learn that soothing and comfortable knowledge. If the words refer to Mary's uncontrollable desire to marry Philip, at any risk to her kingdom and her subjects, or to her feverish anxiety to possess him always, we may, indeed, with Horace, describe her *flagrans amor et libido* as "feminine," and, with Canon Dixon, as "selfish": but it was hardly "delicate" in her, and where is the "propriety"? Instead of "selfish," it might appear that Canon Dixon should have written "private" or "domestic"; and in early life, as a sister and as a daughter, the character of Mary was unimpeachable. Not that I would venture myself, with Pole and other admirers, to compare her to the Virgin Mary: Paul IV. knew not how to describe the mature bride of King Philip, the betrothed of so many deceased and worn-out sovereigns; but in her latter years she reminds me too much, I am afraid, of the forlorn and phrensied Lydia. Unlike Lydia, she may be suspected of a blameless youth; but her unquiet maturity and her stormy ending have too much resemblance to the impotent anguish, to the querulous exit, of that *anus febilis et flagrans*.

Canon Dixon's last phrases, too, are surely a satire upon what goes before; it may be kindly meant, but is not kindly expressed, to say that a most popular heir apparent departs as a gloomy and terrible sovereign.

Mary, in truth, was not a great sovereign. With unbounded popularity, with a splendid opening for moderation and for a stable settlement, her reign was a miserable failure: she reigned, indeed, but never ruled; she chose to favour an alien and an un-English party, when she might have been the leader and the restorer of her people; and she died in more than contempt, baffled, hated, and disobeyed. For her most active agent, Bonner, Canon Dixon has undoubtedly prepared a better case. Bonner was not so dark as he is painted; his character was not so bloody as his reputation. A frank, bluff Englishman, scorning half-measures and theological subtleties, of a coarse and blustering nature, he performed courageously and brutally what he had to do. But his hectoring way, his loud arguments, his personal assaults were all meant in kindness to his victims; so too were the beatings in the orchard, the discomfortable medicine of the stocks, the strait and tedious imprisonments in the "coal-house," with which he managed to subdue the resolution of more than one aspiring martyr. So argues Canon Dixon, and he argues plausibly. Nor are his arguments based upon imagination alone, but upon documents and statistics; and it is clear that Bonner has too often received the odium which should have been bestowed on Pole. That sophistical rhetorician was not so innocent of the persecution as it has been usual to assert, and as he evidently desired it to be supposed. *Quod facit per alium, facit per se*, is an axiom of the moral theology; and Pole, high in the favour of the Queen, and wielding all the powers of metropolitan and legate, cannot be absolved from the responsibility of the persecution. With Pole there came into England that new spirit of the counter-Reformation, which had been slowly forming within the Italian Church, and which was officially defined and promulgated at the Council of Trent. It is difficult to say whether the Jesuits were its inventors, or only its most zealous pupils and exponents; at any rate, it mounted the Apostolic throne in 1555 when Cardinal Caraffa was transformed into Paul IV., "the man who gave to the austere spirit that was entering into the papacy the bent which it has never lost." And by a consistent modern Romanist, the age of Mary should always be admired as the most blessed and fruitful epoch in English history; for in his eyes the independence of the mediaeval bishops must often border upon disloyalty and schism, but under Mary the genuine successors of the Apostles were for the first and only time supreme among us. Formed upon the latest Italian modes, the bishops of the counter-Reformation were commissioned, each like "a prophet new-inspired," to reveal the true meaning of the evangelical precepts and to show how the gospel should be practised. For the religion, which was established under Mary, was not the mediaeval catholicism which had formerly existed under Henry VIII.: as Canon Dixon well remarks, "the papacy existed not henceforth for the Christian religion, as under Gregory the Great; but for its own claims, which were continually increased."

Canon Dixon has done well to bring out this distinction between the Catholicism of the mediæval Churches, and the narrow Romanism of the post-Tridentine Church. Of the term "protestant," when applied to the Church of England, he says it "declares no more than her accidental relation towards another church"; "it is not found in the formularies of the Church of England." It is, perhaps, not historically true to describe the Church of England as "the most ancient national Church that has opposed itself to the claims of Rome"; but it is true to describe it as the most vigorous and active asserter of constitutional independence; and, in these days, it may be described as an opponent whose organisation and existence are something more than national. We may assert, however, of the ancient Church of England, that it was protestant, not in its doctrine, but in its attitude to Rome, "long before the Reformation."

In Canon Dixon's History, it is the personal element, rather than the controversial or the constitutional element, which is valuable and for which his readers have to thank him. He has pondered his materials with the greatest care; he has lived with the personages whom he describes, and he is able to fill them with human interest. It is amusing in his pages to follow the course of Pole's alienation from Paul IV.; and, indeed, a less vigorous and patient ruler might well be exasperated with Pole's verbosity, and with his failure in administration. His facile eloquence, his pedantry, his bad statesmanship, his obtrusive piety, his interminable letters, his elastic conscience, and his wonderful compromises were fortunately rare among English public men in the sixteenth century: it would be difficult to say whether he did most mischief to his friends, to his country, or to his Church. Incomparably greater than Pole is Gardiner, the restored bishop of Winton and Mary's chancellor. Under Henry VIII. he had accepted Catholicism without the Pope; and he wrote a treatise, *De Vera Obedientia*, in defence of the Anglican position. Under Mary he submitted to the papal obedience; but his book was turned into English for him, and circulated widely; it was always being quoted against him by the martyrs. Nor is he the only theologian who has been puzzled as a "Romanesque" to answer what he wrote as an English churchman. Cardinal Newman wrote in 1827: "I must express my belief that *nothing* will satisfy the Roman Catholics"; and I would give some such answer to the attacks upon Elizabeth and Cecil for their compliance during the reign of Mary. They did what the great majority of the clergy and people did under Henry and Edward; they practised themselves what they enforced afterwards, that the ceremonies and the uniformity of religion were the affairs of government. For the substance, they were either impartial or indifferent; or they may have adopted the wise maxim of Tiberius: *Deorum injurias Dis curae*. Not so the body of the people, who objected loudly to the alterations in the ritual; "nobody even who understood the Latin language could understand the Latin service, the priests so champed and chewed their

words, and posted so fast." The leading martyrs are very distinct in Canon Dixon's pages. Latimer, too old to argue, but answering with all his vigour when he is pressed, and going bravely to the fire; Ridley and Hooper, one argumentative and sour, the other gentle and persuasive, both dying with prolonged and frightful torment. Cranmer is always very human, if not always heroic. In the history of his trials we get an interesting account of Oxford in the days of Mary; and, after all, much must be forgiven Cranmer for the sake of his fine English. It would be difficult to name a prose which is more musical, more direct and dignified, more strong and flowing, than the prose of Cranmer, the prose of the English Litany.

The same compliment may not be paid to the Histories of Canon Dixon: their style, I grieve to say it, is the worst thing about them. The author is too fond of awkward and abstruse inversions, which always make his phrases clumsy and sometimes obscure. An inversion should be even more sparingly used than an alliteration; the force and beauty of either are destroyed when they are vulgarised and squandered. He is too fond, also, of strange words: "debellate," "evitate," "nulled" for annulled, are specimens of what I mean. It is not witty, nor satirical, but merely incorrect, to speak of "Duke Dudley" instead of "the Duke of Northumberland." It is worse than incorrect in a theologian, an Anglo-Catholic, to speak of people "taking the Mass": you may hear Mass, if you be a layman; you may say it, if you be a priest; but you only receive or take the Holy Communion. It is not fair to violate the laws of good writing, and to distract the reader, by a riddle of this kind: "the brother of the late wife of the deceased brother of his departed enemy Somerset." "Vulgarity doubtless," Canon Dixon says of the martyrs, "the English failing, beset and spoiled in many examples the dignity of sacrifice": vulgarity, that English failing which we have inherited from our Germanic ancestors, spoils too much, not only of our conduct, but of our art, our writing. And something that goes very near to vulgarity often spoils the interest and the pleasure, and cannot fail to diminish the permanent value, of Canon Dixon's laborious but slovenly, discursive, and eccentric histories.

ARTHUR GALTON.

Pearl: an English Poem of the Fourteenth Century. Edited, with a modern rendering, by Israel Gollancz. (David Nutt.)

THE *Pearl* is one of the "alliterative poems" issued by the Early English Text Society in the first year of its existence (1864). Five years later a revised edition was published, and there seemed little likelihood, at that time, of another edition being called for outside the Society's publications. The first editor was attracted towards these poems chiefly by the dialect in which they were written; though he was not unmindful of their literary merit, which recent writers on English literature have fully recognised,

and to which the present editor of *Pearl* does ample justice.

Mr. Gollancz has made a full and complete study of the first of these "alliterative poems," and he has, we think, done well to give the results of his valuable labours to the general public. His modern and rhythmical translation will prove most helpful to the reader who desires to make himself acquainted with a poet that, notwithstanding the archaic form of his language, "stands on the very threshold of modern verse." It is true, as the editor himself admits, that his rendering is often periphrastic and free, yet it seldom misinterprets the author's meaning. His notes are few, but always acute and suggestive. The attempt to connect *westernays* (26.7) "perversely" with the Old French *bestorneis* is very ingenious, though not altogether convincing. The Glossary is a careful piece of work; its only fault is that the meaning assigned to some of the words differs from that employed in the editor's modern rendering of the poem. Mr. Gollancz has not been content to take the text as he found it, but has evidently studied the original MS. carefully, and has, we gladly note, amended some false readings in the earlier editions of the *Pearl*, the most important of which are *fordokked* for *fordolked* (I.11), *mys* = *amys* for *uys* (17.5), *french* for *frenche* (91.6).

There are many word-puzzles in this poem which the editor has not attempted to pass over in silence, but has skilfully dealt with a number of knotty problems. Here and there he has, we venture to believe, been somewhat too hasty in his conclusions. His weak point is in Middle-English syntax; and, at times, we find him quoting modern English or Lowland Scottish idioms, in order to settle a construction that can only be properly dealt with by a reference to older syntactical usage. Thus in 51.9 the phrase "to dare to" (= to stand in fear of) is compared with Scottish "to dare at" a person; but the phrase "to dare to" in this sense does not, as far as we know, ever occur in Early or Middle-English. It is simply the editor's guess, in his endeavour to explain some very puzzling lines. Without inventing a new construction, we must try to explain the verb "dare" according to its usual acceptation in Middle-English. We give the original with Mr. Gollancz's translation:

"He lavez hys gyftez as water of dyche,
Other gotez of golf that never charde;
Hys fraunchyse is large that ever dard
To hym that macz in synne reecoghe;
No blysee bec3 fro hym reparde;
For the grace of God is gret inoghe."

He lavisheth (his) gifts as water from weir,
Or streams of the deep that never turn.
Large is man's franchise, when he hath feared
Him that maketh a rescue in sin;
No bliss shall be denied to him;
The grace of God is great enough.

Briefly, the meaning of the above passage is this—God's gifts are inexhaustible as the deep, and endless. His liberality, which has ever been unsearchable, abounds to all. To the man who makes amendment for sin (or repents) no blessing shall be denied, for the grace of God is sufficiently great. The writer seems to have had in his mind St.

Paul's exclamation in Rom. xi. 33: "O the depth of the riches both of the wisdom and knowledge of God! How unsearchable are His judgments, and His ways past finding out."

Charde (51.8) does not signify "turn," but rather "has turned aside, ceased, stopped"; compare Gen. and Ex. 3055, Moyses do this weder *charen*. *Dard[e]* is from the verb "dare," "to liehid, to be out of sight," hence "to be unsearchable?" The other sense of "dare" to tremble, be afraid, also occurs in the poem (70-11).

Mr. Gollancz has missed the true construction of *clem* (not in the Glossary) in 69.10:

"Hymself ne wroghte never yet non [synne],
Whether on hymself he con al *clem*,"
Yet He Himself wroug't n'er one sin
Though He laid claim to all."

"Whether on Hymself he con al *clem*" seems to signify "nevertheless He laid on Himself all (men's sin)." The writer was thinking of Isaiah liii. 6: "And the Lord hath laid on Him the iniquity of us all." The following line in the text is from the eighth verse of the same chapter.

If we look carefully at the rhyming words, we find that Jherusalem rhymes with *ben* (beam), *drem* (dream), as well as with *clem*, so that this last cannot be rendered claim—Middle English, *cleime*. *Clem* must be referred to A.S. *clēman* M.E. *cleme*; and the phrase "*cleme uppon*" (the wound) in Palladius 3 st. 125 may be compared with *clem* on in the passage now under discussion.

Another instance of this kind is seen in the note on *toez* (goes 43. 9). This verb is referred to M.E. *ton*, A.S. *tēon*, and the infinitive "to" is supported by a quotation from Gawain, 1671, "For hit was negh at the terme that he *to schude*"—for the term was close at hand to which he was bound. Here "to" is a preposition and "that . . . to"=to which. For the ellipse after *schulde*, compare Chaucer's *Knights Tale* 1696—"But thider he *shall* by force, and ther abyde."

The writer (57.6), quoting from Ps. xv. 1-6, says two kinds of folk will be saved—the righteous man and the innocent.* The latter is called "the harmlez hathel" (57. 8); and in l. 9, below, "innocent men" are alluded to as "hondelyngez harme," rendered by Mr. Gollancz as "servants whose hands," and in the notes by "servant's arm." Bearing in mind such phrases as "edye men and *arme*," the expression "hondelyngez harme" probably signifies "poor innocent underlings," thus corresponding to "harmlez hathels." In connexion with the allusion to Ps. xv., it may be mentioned that the words (58.3) "that takez not her lyf in vayne" cannot mean "who taketh not his life in vain," but "who taketh not their (neighbour's) life away wantonly," a very free rendering of "nec fecit proximo suo malum."

With regard to the vexed word *strothe* (10. 7), we do not think that it can mean "strawed" or "thatched"; it is too far-fetched to make "*strothe men*" mean "men sleeping beneath their thatches," or "strewed

about on the floor asleep." We feel disposed to connect *strothe* with A.S. *strūdan*. *Myrthez* (12. 7) seems to be an error of the MS. for *myrchez* or *merchez*, i.e., marches, borders, or shores. Mr. Gollancz suggests "joyous shores." *Adyt* (30. 1) is a romance form, not derived from *adihten*, compare *dyt* (contrives, 57. 9), which may, however, be an error for *dyzt* or *dyght*. In the phrase "in blysse to brede" (35. 7), the last word hardly signifies "to revel," but "to be nourished or nurtured," representing A.S. *brēdan*, "to nourish," while *brede* (68. 10), "to stretch or spread," is from A.S. *brēdan*.

We have here and there had occasion to differ slightly in some minor details from the views expressed by Mr. Gollancz; but, in taking leave of him, we feel that his edition of the *Pearl* is a real gain to English scholarship, and we trust that he will before long give us further proof of his intimate acquaintance with, and interest in, our earlier literature by bringing out an *editio princeps* of an important Middle-English text.

R. MORRIS.

Essays of Leigh Hunt. Selected and edited by Reginald Brimley Johnson.

Poems of Leigh Hunt. Selected and edited by Reginald Brimley Johnson. (Dent.)

SEEING that these volumes belong to the "Temple Library," it is needless to say that they are pleasant to the eyes as well as good for food. With regard to the volume of *Essays* which contains Mr. Johnson's biographical introduction, we may add that it is a book to be desired to make one wise—wise, at any rate, concerning one matter which cannot be regarded as altogether unimportant, the true character of a man of genius to whom thousand of readers owe some of the most delightful of their solitary hours. I say the matter is one which cannot be regarded as altogether unimportant, because I have never been able to sympathise with, or even to understand, the feeling of those who contend that appreciation of literary art should be dissociated from personal considerations. Literature—especially that literature which has the quality of intimacy—is not the mere product of an endowment, but the expression of a personality. The fact that Villon and Wainwright were criminals and blackguards does not blind us to the other facts, that one wrote fine verse and the other fine prose; nay, it even imparts to those facts an interest similar to that aroused by the examination of a *lusus naturae*. But there is something more than interest—there is genuine instructive pleasure—in the knowledge that the books of a man like Milton or Wordsworth or Lamb are not mere books, but revelations, projections of the nature behind them; and that in acquainting ourselves with the "works" we enjoy in the truest sense the companionship of the worker. I make no excuse for devoting what may seem a disproportionate amount of space to Mr. Johnson's introductory *apologia*, because it does not merely justify a personal emotion; it quickens and intensifies a general delight.

To those who know them, Hunt's life and

character, though not faultless, are so winning and attractive that, at the first blush, they find it difficult to understand how it is that the writers who have treated Hunt sympathetically have one and all assumed, as if under compulsion, an attitude of polemical vindication. The difficulty is, perhaps, not so great as it really seems. The very qualities which constituted Hunt's charm for those who were admitted to his intimacy are qualities so apt to degenerate into their defects that the world is ready, upon the slightest encouragement from those who speak with authority, to take the existence of the defects for granted, or at any rate to accept it as proved on the evidence of malicious or, more probably, ignorant rumour. In this respect Hunt has been singularly unfortunate, especially so inasmuch as the blow which has undoubtedly inflicted the most widespread and permanent injury upon his reputation with the world at large was struck, not wilfully by an enemy, or aimlessly by a stranger, but carelessly by a friend and admirer. In the brief space at his command, Mr. Johnson has been compelled to confine himself to vitally essential material, and to omit much that in a fuller narrative would have been found not merely interesting but significant; but he would have made a serious mistake had he ignored the effect produced by what may be called the great Skimpole libel. "A lie which is half a truth is ever the blackest of lies," and the popular belief that Leigh Hunt served as a model for the sentimental sponger who is such a prominent figure in Dickens's *Bleak House* owes its injurious effect to the fact that it is not wholly baseless. When Leigh Hunt was dead, and when nearly every one who knew him by name only had become assured that in the person of Harold Skimpole was to be found a portrait drawn from the life, the creator of Skimpole published in an early number of *All the Year Round* a remorseful confession that he had indeed, for artistic purposes, decorated his imaginary scoundrel with some of "those graces and charms of manner" which were characteristic of his living friend, but that

"he had no more thought, God forgive him! that the admired original would ever be charged with the imaginary vices of the fictitious creature than he has himself ever thought of charging the blood of Desdemona and Othello on the innocent Academy model who sat for Iago's leg in the picture."

Of course the rhetoric of the passage is in the writer's most strained and effusive manner, but this was Dickens's way; and, allowing for the way, there is no mistaking the accent of sincerity. True, Mr. Saintsbury's account of the affair is that Thornton Hunt "forced from Dickens a contradiction, or disavowal, with which I am afraid the recording angel must have had some little difficulty"; but surely it is difficult to believe that Dickens could have been "forced" into a bogus confession of culpable carelessness, expressed in a statement which was from beginning to end a gratuitous and elaborate perjury.

Apart from the Skimpole legend, Hunt's fame has suffered most from the accounts of his relations with Byron, which have been given with varying degrees of misrepres-

* *Qui ingreditur sine maculo* applies to the spotless and innocent; *et operatur iustitiam* to the righteous.

sentation by Byron's numerous biographers who have held briefs for their somewhat unheroic hero, and have repeated each other's blunders with a tiresome iteration. The true story of the Italian episode in Hunt's life, compiled from documents easily accessible to all the world, was briefly told rather more than four years ago by the present writer (*London Quarterly Review*, January, 1887); and though Mr. Johnson tells it still more briefly, his one short paragraph is a concise statement of facts which amply suffices to dispose of the absurd fiction that Hunt was the recipient of favours from Byron which he repaid with the basest ingratitude. In this affair, indeed, the defence is easy, because the case for the prosecution lacks even the half truth which is often so difficult to deal with. In his transactions with Byron Hunt was not the benefited but the injured party; and in after years he regretted the publication of his book on *Lord Byron and His Contemporaries* simply because his kindly spirit prompted him to regard with exaggerated disfavour the utterances of a mood of natural resentment. Perhaps if he had expressed no regret at all, but had stuck to his guns, he might have been judged less harshly; for, by a certain unworldly recklessness of candour which endeared him to those who knew him, Hunt more than once put weapons into the hands of those who knew him not, and they, applying a generally sound rule to a particular instance in which it does not hold good, have said in effect, "If this or that is confessed, something more must remain behind." Only by such a method of interpretation could Mr. Saintsbury have arrived at the conclusion that Hunt himself, in the Autobiography and Correspondence, supplies evidence for the charges which it has become fashionable to bring against him. The fact is, that Hunt's "confessions" are to be accepted with caution, not because they are uncandid or incomplete, but because they are too injudiciously unguarded, because in writing about himself, as in writing about everything else, he seems to take it for granted that he is chatting to a company of friends, not holding converse with a police constable who is listening with a view to the witness-box.

Mr. Johnson's biographical sketch does justice to Hunt the man, his selections do satisfactory all-round justice to Hunt the essayist and poet; but in his work, as in most works of this kind, both the inclusions and the exclusions lend themselves to not unreasonable criticism. This remark applies specially to the prose volume, though it is only fair to admit at the outset that Mr. Johnson has had peculiar difficulties to contend with. Hunt differs from the majority of writers, inasmuch as his best work is by no means always identical with his most characteristic work; and therefore an editor engaged in the task of representative selection has to choose whether he will give prominence to special excellence or special idiosyncrasy. It is clearly his duty to ignore neither, since acquaintance with both is essential; and in this respect Mr. Johnson is certainly free from reproach, for he has given us both matter which is noticeably

good and matter which is noticeably Huntian. But—whether on principle or by accident I cannot say—he has allotted much more space to the latter than the former, a proceeding which seems to me a violation of the true order of proportion. If one were compelled to characterise Hunt's literary manner by a single epithet, one would describe it as a "chatty" manner. Indeed, this was Hunt's own word—witness the memorable letter in which he so terribly alarmed Mr. Macvey Napier by proposing to write "a chatty article" for the *Edinburgh Review*. Now, chattiness itself is a good thing; but when a man writes constantly and hastily under the inspiration of the *res angusta domi* it is apt to degenerate into chatter, which is by no means so good; and such degeneration is not infrequent in Hunt's work, especially when he let himself go in elaborate discourse upon some inherently trivial theme. When he wrote *con amore* of his favourite authors and books he almost invariably chatted; when he produced "copy" about "Getting up on Cold Mornings" or "Seamen on Shore," he was tolerably sure to lapse into chatter somewhere. Mr. Johnson not only gives equal honour to both classes of work, but even a certain advantage to that which is inferior. The selections from the purely critical *causeries*, in which—after the delightful Autobiography—Hunt is seen at his best, are not deficient in quantity, but they leave a rather irritating feeling of scrappiness. Many of them are too brief to be at all satisfying, and several of the most interesting—"An answer to the question, 'What is Poetry?'" "Wit and Humour," and "Gray"—are so cut down that Mr. Johnson is occasionally compelled to interpolate a word or two to secure intelligibility, while on the other hand a long essay like that on "Coaches," which (*pace* Charles Lamb) is by no means good throughout, is left un mutilated.

The volume of poetical selections—in which are to be found the prefaces to Hunt's various periodicals and a capital bibliography—yields little material for remarks which have even a savour of complaint. Personally, I regret the absence of the lines "To a Spider running across a Room," which appeared in the third number of *The Liberal*, and provide as good an example as could well be found of Hunt's touch in light serio-comic satirical verse; but preferences are so various that any omission stands a chance of being resented by somebody. There is, however, one poem wanting which ought not to be absent from any selection which professes to represent Hunt's poetical contribution to literature—"The Fish, the Man, and the Spirit." The special omission is inexplicable, for it seems impossible that Mr. Johnson could have overlooked the poem, and incredible that, knowing it, he should deliberately have set it aside. Its conception has such freshness of fancy, and the execution is such a perfect example of the adaptation of artistic means to a worthy imaginative end, that it must be regarded as one of Hunt's masterpieces. If, as seems the only possible explanation, Mr. Johnson has been repelled by the fantastic treatment of the first of the three connected sonnets, a

second glance would have sufficed to convince him that this, so far from being a blemish, is absolutely a necessity to the production of an effect the nature of which is not realised until the work is surveyed as a whole.

I hope that the two or three complaints in which I have indulged—perhaps with needless elaboration—will cast no suspicion upon the sincerity of my gratitude for two most delightful volumes, by which Mr. Johnson has put all Hunt lovers deeply in his debt. Some books are bought, but not read; others are read once and never returned to; others, again, are taken down from the shelves, say, once in a decade; but these are books whose happy lot it will be to become companions, intimates, familiar friends. Even Hunt's chatter has an agreeable quality, and his best chat is good talk which appeals to us irresistibly in any and every mood.

JAMES ASHCROFT NOBLE.

The History of Sicily from the Earliest Times. By E. A. Freeman. Vols. I. and II. (Oxford: Clarendon Press.)

(Third Notice.)

Few things have escaped Mr. Freeman's acuteness and research, and it is only when he has to deal with branches of knowledge which lie out of the track of his previous studies that his learning is at fault. In questions of anthropology and ethnography, as we have already seen, it is possible for him to err; it is the same, to some extent, with numismatics, epigraphy, and the physical sciences. He is at home with his books, but shows there is some truth in Prof. Mahaffy's allegation that even eminent English Hellenists are found to be helpless in face of a Greek inscription. Thus, when he comes across the dedication by Hieron to Olympian Zeus of an Etruscan helmet from the spoils taken at Cumæ, which, hanging as it does in the entrance gallery of the British Museum, is perhaps the best known of all Greek inscriptions, it is curious to find him observing, with an air of surprise, that to one to whom Greek comes most commonly in the form of printed books "there is something really startling in the look of an inscription such as this," as if Hieron could be expected to write in the Greek minuscule of the eleventh century A.D., which we happen to have adopted for our printed books.

Want of familiarity with the elements of epigraphic science is shown by the repetition, without comment, of the impossible story that the letter Omega was invented by Simonides—a story disproved by the fact that the letter Omega was first used in the Ionic alphabet, appearing in an inscription from Miletus written before Simonides was born; while eighty-two years after his birth it had not yet reached Dorian Sicily, as is shown by the dedication on Hieron's helmet, where it is replaced by a clumsy substitute. So, also, the attribution to Heracles of the lion's skin, the club and the bow, originated in the East rather than in Sicily, as Mr. Freeman suggests (II. 152). As early as the seventh century, Peisander, the Rhodian, in

his poem on the exploits of Heracles, gives him, doubtless from ancient monuments, the lion's skin, the club, and the bow. Mr. Freeman laments that "we do not know the Semitic name of the greatest Semitic city on Sicilian soil" (I. 302). But if, as seems possible, we may attribute the coins with the legend *aia* to Palermo, we should have for the settlement on the Conca d'Oro the appropriate Semitic name of the "shore" or "coast."

Mr. Freeman misunderstands his own authority when he says Mr. Head implies "that the Sikiliot Greeks adopted a non-Hellenic standard for their coins." This was not the case except so far as all the Greek standards were obtained from the East. The Aeginetic was derived from the Phoenician silver stater, while the Attic, Euboic, or Corinthian standard, which replaced the Aeginetic in Sicily, was ultimately of Babylonian origin. The first Siceliot standard was the Aeginetic, which was followed in the earliest coins of Zancle, Naxos, and Himera, as well as in those of Cumae. It should also have been noted that the early coins of Naxos, which follow the Aeginetic standard used in Cumae and Etruria, exhibit the Latin X and not the Greek Xi. But when the Aeginetic weight standard was exchanged for the Attic, the Attic Ξ replaced the earlier X. That, after the introduction of coinage, there was an effective commercial intercourse between Sicily and Central Italy is shown by the fact that the unit of the earliest Etruscan silver coins is identical in weight with the Sicilian silver *lira* of 13½ grains. Mr. Freeman does not seem to be aware of Dr. Deecke's allegation that the change in the Etruscan coins to the weight-standard of Syracuse dates from the decisive defeat of the Etruscans by Syracuse at Cumae. The theory is not universally accepted; but even if the Syracusan standard was partially adopted in Etruria before the fight at Cumae, the change is a striking proof of the growing commercial importance of Syracuse.

Mr. Freeman seems to be unacquainted with the important Phoenician inscriptions from Sicily, six of which (two of considerable length) are reproduced in the *Corpus Inscriptionum Semiticarum*, and, together with two others—presumably forgeries—are discussed by Schröder and Ugdulena, whose important works he has omitted to notice. Facsimiles of these inscriptions, as well as autotype reproductions of a few of the more notable Sicilian coins, would have added greatly to the interest and value of the book.

A few similar oversights may here be noticed. Mr. Freeman accepts without question the curious blunder of Strabo, who thought there were gold mines in the volcanic isle of Ischia (II. 251). It is impossible that the *latomie* of Syracuse could have been designed or intended as defensive works. They are plainly mere quarries, excavated at the spot nearest to Ortygia where good building stone is found. For purposes of defence the enormous depth of 130 feet would not be required, and a shallow continuous trench, such as we find at Epipolae, would have sufficed; whereas the *latomie* are isolated pits separated from

each other by considerable intervals, and hence offering no obstacle to an enemy's approach.

Mr. Freeman endeavours to explain why the Greeks did not occupy such an attractive site as the peninsula of Xiphonia—a site apparently as desirable as the island of Ortygia. He finally acknowledges that his attempt "is hardly satisfactory, but it is not easy to suggest anything better" (I. 389). The obvious explanation is the want of any spring of fresh water at the extremity of the long peninsula. The haven of Xiphonia might be as good as the haven of Ortygia; but it was the copious, never-failing fountain of Arethusa which made possible the greatness of Syracuse. The all-important question of the water supply is one which Mr. Freeman leaves out of account in discussing the causes why certain sites were selected, and why, with the increase of population, it became necessary, as in the case of Mineo and Palica (II. 366), to abandon lofty but arid sites for others less defensible but with a more adequate supply of water.

The remark about the *Civitas Ruthenorum* (I. 508) seems to be a grim joke—grim but dangerous, as some of his readers may take it as an inexplicable blunder, and others as a valuable piece of information. The injunction Pythagoras gave his disciples to abstain from beans can hardly be called "one of his most mysterious precepts." It was a plain parable advising them to keep aloof from politics, of the same class as our Lord's warning to His disciples to beware of the leaven of the Pharisees.

Mr. Freeman necessarily fails in his futile attempt to write Greek names with a Latin alphabet in what he calls Greek fashion. To use a Latin alphabet according to the rules of Latin orthography, is, he says, a "superstition against which all sound study of language, all sound study of history, must for ever strive." Surely a sound study of orthography and some acquaintance with the history of the alphabet might also be useful. When he writes *théron* he is not, as he imagines, writing Greek fashion. His use of the circumflex shows that he is using an alphabet which does not contain symbols for Eta or Omega, and the symbol H denotes in Greek a vowel and not an aspirate. If he had used Theta, or even Thorn, he would be writing Greek fashion, but the use of *th* shows that he is necessarily writing Latin fashion, because he is using a Latin and not a Greek alphabet.

He writes Xerxes, Carthage, Hamilkar, and Hannibal. On his own principles, "all sound study of language and all sound study of history" should have taught him that Persian names should be written Persian fashion and Punic names Punic fashion. Cuneiform and Punic types are to be had; but at all events he might have given us Khshayārshâ for Xerxes, or even the Asiatic form Ahasuerus, which we have in the Book of Esther. Carthage should be Qrthdst, as on its own coins, or, at least, Karthada, Cartago, or Karkhédôn; Hamilkar should be Himlgrt, and Hannibal Hnb'ol or Hnbaal.

As for the native Sicel names, he says: "As I write Greek names Greek fashion, I write Sicel names Latin fashion, to point

out what the real tongue of the Sikels was." It has been already shown that it is a very dubious proposition that the Sicels spoke Latin; but if they did, we ought to write Sicel, and not Sikel, as *k* was not a Latin letter. Moreover, the Sicels themselves, as we see by their coins, used the Greek and not the Latin alphabet.

We should have been glad of the familiar name Palermo or even Panormus; but Mr. Freeman might have been content with Panormos without indulging, with wearisome iteration, in the affectation of calling it "The All Haven." So "New City," instead of Carthage, is all very well for once, but when frequently repeated it becomes tiresome. In like manner it is pedantic to substitute for the familiar name of Corfu the archaic term Koryphô. In vain we look for the familiar names of Selinunto, Girgenti, Solanto, and Taormina, and have to be content with Selinous, Akragas, Solous, and Tauromenion.

It is annoying to find the great central street of Palermo—we beg pardon, of the "All Haven"—perhaps the noblest street in the world, not once mentioned by any of its familiar names. Of course we do not ask for the modern official designation, "Via Vittorio Emanuele"; but to call it only by the Norman name, Via Marmorea, or the Arabic Casr, is an affectation. Locally called the Cassaro, it is known to all Sicilian travellers as the Toledo, a name Phoenician in origin and significance, and historically interesting as having been imported from the greatest of the European lands which the Phoenicians conquered to designate the greatest street in the greatest of the European cities which the Phoenicians founded.

It is because this book is so great, because it must be ranked among the most important historical works of our own generation, because it cannot fail to become the standard work on the subject, that it has seemed worth while to devote so large a space to its few shortcomings. If Mr. Freeman could moderate his political and ethnic hatreds, if to his own massive erudition and rugged honesty he would add a few small literary graces, above all the supreme merit of lucidity and simplicity, if he would resolutely eschew allusiveness, pedantries, affectations, and the "barbarism" of using English words in senses which they do not bear in English—if, in short, he would supplement his own historical virtues with the literary charms of Mr. Froude's matchless style, his works would find more readers, because they would be easier to read. But in any case it must be hoped that the remaining volumes, some of which we are told are in an advanced state of preparation, may follow at no distant interval.

ISAAC TAYLOR.

"THE BADMINTON LIBRARY." — *Riding*. By Capt. Robert Weir, Riding Master, R.H.G.

Polo. By J. Moray Brown. (Longmans.)

THIS volume, as usual with the series to which it belongs, is written by a number of authors, whose work varies greatly in quality.

The editor states that the object of the series is to produce a cyclopaedia to which the inexperienced man can turn for information on all British sports and pastimes. Captain Robert Weir's information on Training the Young Horse, on Horsemanship, and on Hand and Seat is quite encyclopaedic; but I would guarantee an inexperienced man to rise from its perusal in as complete practical ignorance, after going through that painful performance, as he could have been in before. It is difficult to imagine any sane man, quite ignorant of the art of riding, going to a book for printed instructions; and it is therefore clear that encyclopaedic information such as Captain Weir attempts to impart is out of place on such subjects, and would far better have been omitted. Thirty Riding Lessons, by the same author, are described with tedious technicality. And, though these descriptions are relegated to an appendix, it would really appear as if this kind of teaching in print, by which no one can by any possibility profit, is meant to constitute the *raison d'être* of the whole work, and that the few readable chapters are thrown in as plums to reward the weary reader.

The chapter on the Saddle Horse, by Mr. Watson, is not comparable to his chapter on Race Riding, the best literary effort in the book, which, with Lord Suffolk's Riding to Hounds, may be fairly placed beside Apperley's articles in the *Quarterly* on the same subjects fifty years ago. I think, however, that to most Englishmen Lord Onslow's chapter on the Colonial Horse will be found to be the most interesting contribution to the volume. The account of racing and hunting at the antipodes is to some extent novel to English sportsmen; and the cleverness shown by New Zealand horses and the pluck of their riders in negotiating wire fences should alter the view of English cross-country riders, who have hitherto looked on wire as the destruction of their sport.

An enthusiastic account of polo by Mr. Moray Brown completes the work. Assisted by Mr. Dadd's admirable illustrations an excellent idea of this grand game is afforded, and the descriptions given only fill me with regret to think that its introduction into India was so long after my own time. I cannot imagine a better school of horsemanship than the practice of this game by the young men of the present day.

As usual in this series, the illustrations add greatly to the interest of the work; and, where all the artists employed are so good, it seems invidious to award the palm to any one of them. The illustrations to the chapter on the colonial horse, by Mr. Stuart Allan, are very characteristic; the pictures of English hunting and racing, by Mr. Giles, are simply perfect in their way; and yet the spirited sketches by Mr. Dadd of polo and its various incidents must, I think, be set down as best when all are good.

JAMES INNES MINCHIN.

NEW NOVELS.

The Hermits of Crizebeck. By Henry Cresswell. In 3 vols. (Hurst & Blackett.)

A Hidden Foe. By G. A. Henty. In 2 vols. (Chapman & Hall.)

Eric Brighteyes. By H. Rider Haggard. (Longmans.)

The Girl he did not Marry. By Iza Duffus Hardy. (Hutchinson.)

Sir George. By Florence Henniker. (Bentley.)

Amaryllis. By ΓΕΩΡΓΙΟΣ ΔΡΟΣΙΝΗΣ. (Fisher Unwin.)

The Little Lady of Lavender. By Theodora C. Elmslie. (Ward & Downey.)

Sunny Stories. By James Payn. (Chatto & Windus.)

IN *The Hermits of Crizebeck*, Mr. Cresswell appears not as a novelist in the ordinary sense, but as a laborious chronicler. This second *role* does not suit him so well as the first: *A Wily Widow* is preferable to *The Hermits of Crizebeck*, which, though a painstaking attempt to describe the rise and fall of an Anglican monastic establishment, becomes very tiresome, before the end of the second volume is reached. Happily—in a sense also unhappily—some of the hermits are not altogether unsociable, and do not object even to the company of girls. Still more, the girls, so far from objecting to the company of the hermits, seem ready to fall in love with them on the smallest provocation. Especially susceptible is Rosie, one of the two nieces of the supposed narrator of this story. She first of all takes to adoring an athletic young man, who saves her from being crushed or burned to death in a theatre. But she throws him over on becoming acquainted with his brother, who is one of the Anglican "Fathers"; and the athletic young man takes to drink. Meanwhile "Father"—he is also brother—Nolan has been appropriated by a magnificent young woman, with the magnificent name of Diana Vining. Rosie thereupon abandons the ascetic Anglicanism she had, under the "Father's" guidance, gone in for, and takes to Atheism or something like it. Finally, after considerably waiting to see her sister Mab married, she commits suicide. Rosie's story is the most melancholy element—or segment—of *The Hermits of Crizebeck*, but it is also that which is best worked out. Diana Vining has the makings of a Junoesque heroine in her; but as she figures here she is rather hard and unsympathetic, while Mab, Rosie's sister, is a trifle too inane. The details of the experiment made by the hermits would be interesting in a work descriptive of Anglican monasticism, but they are rather out of place in a novel.

Mr. Henty would seem to have set himself deliberately in *A Hidden Foe* to curb his power of manufacturing and depicting adventure, so that it should not be said of him that, while writing a book ostensibly for adults, he had in reality produced one for boys. Perhaps in consequence of this, *A Hidden Foe* is a somewhat conventional story, with an essentially conventional plot. Mr. Henty must, indeed, have felt himself

cramped when he wasted time in describing modern Bath, and in sneering at it in this fashion:

"So impressed are the inhabitants with the idea that external dirt is an evidence of internal respectability that they make no effort to brighten the houses by window decorations, and nowhere else are dingy blinds the rule and clean blinds the exception as at Bath."

His hero, Philip Clitheroe, is the familiar noble young man who, discovering, as he thinks, his mother engaged in a conspiracy to defraud a young woman of her rights for his sake, declines to benefit by any such trickery, tells his mother indignantly of the discovery he has made, and exiles himself from her and from England. Of course it is the most natural thing in the world that he should find himself on board the same ship as this ill-treated young woman, and that she, being on the way to Australia to find means for asserting her rights, should think him a scoundrel. Mr. Henty warms somewhat to his work when he introduces a shipwreck and its sequel into the plot of his story. It is needless to say how Philip Clitheroe and Constance Corbyn settle their differences. Mrs. Clitheroe as a clever woman whom affection for her son has made unscrupulous, Constance Corbyn as a high-spirited English girl, and her delightfully French companion, are very well sketched; while the villain, who—and not Mrs. Clitheroe—steals out of the marriage-register the leaf which is of the utmost importance to Constance, is one of those thorough-going scoundrels that young readers get positively to like. Still, *A Hidden Foe* does not show Mr. Henty quite at his best.

Mr. Rider Haggard may have a more weird imagination than Mr. Hall Caine, but *Eric Brighteyes* does not prove that he will be able to produce a better Saga, either of the old or of the new sort. In fact, it is neither slaughter, athleticism, witchcraft, and essentially animal love, in which Mr. Haggard delights in the disguise of an Icelandic Saga. A few heads are knocked off in more nor less than one of those stories of almost every chapter, and so *Eric Brighteyes* is as readable as need be. The plot is almost modern in its conventionality. Eric Brighteyes, Thorgrimur's son, the bravest and unluckiest man that lived in Iceland before "Thangbrand, Wilibald's son, preached the White Christ" there, gets entangled with two women, Gudruda the Fair and Swanhild the Fatherless, who were born in the same house, and were half-sisters, for although Swanhild is nicknamed the Fatherless, she was universally understood to be the illegitimate daughter of Groa the Witch and Asmund Asmundson, the Priest of Middalhof, whose other daughter, Gudruda, was the offspring of his marriage. Eric loves Gudruda, but Swanhild loves him, and schemes to get him into her possession. She conducts herself as a sensual woman of fashion would conduct herself in the present day, only that the sensual woman of fashion does not, as a rule, contrive to have her rival killed by means of an enormous sword. As for the various adventures of Eric and his grotesque Sancho Panza, Skallagrim Lambstail, the Baresark,

the admirer of Mr. Rider Haggard must follow these up himself. He will probably be thoroughly exhausted before he gets half through them. *Eric Brighteyes* is, in our judgment, the poorest book its author has written.

Miss Duffus Hardy has curiously misnamed her new story. It should have been styled not *The Girl he did not Marry*, but *The Boys she did not Marry*. For Hazel Marsh is the leading personage in the story; and she is engaged in turn to Charlie Tempest, to Norman Holyoake, and to Philip Chester, who "talked of impersonal subjects to his betrothed, discussed literature and high art and political economy—strove to enlighten the darkness of her mind on astronomy, ethnology, and the occult sciences." Yet she marries nobody and runs away with nobody. She has indeed a chance of an elopement, when, owing to an accident, she can only be said to "have been good-looking once." Charlie Tempest, very much married to "a good specimen of the brilliant yet delicate type of American beauty," with "wavy blonde hair and a charming figure shown to advantage by a tight-fitting tailor-made walking dress, elegant and striking in its perfect simplicity," asks Hazel to go off with him in his yacht. She refuses, whereupon Charlie goes off with some friends and is drowned. *The Girl he did not Marry* is, in truth, a rather dull story, in spite of Hazel's agonies and troubles, and the extraordinary amount of fashionable dressing and undressing to be found in it.

"There was nothing" we are told, "that Hazel disliked more than being brought into contact with the 'masses'; but a 'class' crowd, especially in evening toilette, she enjoyed all the more that now and then in such a crowd, in the glare of gas-light, roving eyes must fall upon her face, and were likely to linger there."

Miss Duffus Hardy, like Hazel, evidently prefers the "classes" to the "masses"—especially when "the classes" are distinguished by "the costly elegance of dress—which displays the 'superb abundance' of snowy arms and shoulders." *The Girl he did not Marry* is a story to be read in what the Solicitor-General—in his capacity as Sir Edward Clarke—differentiates as What-is-called-Society.

So far as plot goes, *Sir George* is a very commonplace novel. It is, indeed, the familiar story of an old man supplanting a young one in the affections of his ward. Sir George Gresham, however, is different from most oldsters of his class, in that his treachery to his nephew Harold is not intentional. It is not so much that he courts Olive Garforth, as that Olive falls out of love with Harold and in love with him. *Sir George* is, indeed, a very elegant and refined version of the almost too familiar and helpless "Oh! the pity of it!" The final blinding of its unfortunate hero-villain seems a rather unnecessary aggravation of his troubles.

The name of the latest addition to the "Pseudonym Library" is idyllic, and certainly there is a great deal of very sweet simplicity in *Amaryllis*. The plot is boy-and-girlish to a fault. Two old modern

Greeks—Messrs. Aristides and Anastasius—enter into a conspiracy to make their young folks Stephen and Amaryllis fall in love with each other. They succeed. That is all, except that the scene of *Amaryllis* is laid in a pretty corner of Greece, and that, in addition to an incident in which a revolver plays a curious part, the book contains a fair amount of passable Arcadian—but not quite Theocritean—verse.

Had *The Little Lady of Lavender* appeared during the gift-book season—as it perhaps ought to have done—it would to a certainty have achieved a phenomenal success; for it is one of the best stories intended for, or at least about, children that have appeared since *Little Lord Fauntleroy*, which indeed it recalls in tone, though not in plot. But it would be unfair to tell how little Evangeline Herbert penetrates into the castle of the ogre, *alias* Captain Ransom, and conquers him, how she brings her father and mother together, and how generally she plays the part of a "Christmas angel." No sweeter, healthier, more humorous, or less maudlin story of this particular kind has ever been published.

Mr. Payn always maintains—although he might easily rise above—a certain standard of excellence, and especially of humour, in the sketchy stories he writes for magazines, and republishes at intervals in volume form. So not much need be said of the first section of this book, containing the *Sunny Stories* which give a title to the whole, except that they are up to the usual mark. "Dauntless Kitty," in particular, shows admirably how a reputation may be made under false pretences, and the dog-fancying White-chapel hero of "Mrs. Blodgers' Apology" is one of Mr. Payn's best sketches of low-life. In the second part of the volume, "Gleanings from Dark Annals," Mr. Payn, however, sets himself to give the air of geniality to the gruesome, and succeeds wonderfully. Some of the chapters, such as "Modern Amazons," "Inadequate Motive," and "Coming to Life again," prove how detective fiction ought to be—though it very seldom is—written.

WILLIAM WALLACE.

SOME ECONOMICAL BOOKS.

The Principles of State Interference. By David G. Ritchie. (Sonnenschein.) This little volume is a reprint of some clever and brightly-written review articles on Herbert Spencer, J. S. Mill, and T. H. Green from the Neo-Hegelian Liberal point of view. Mr. Ritchie seems to make out very convincingly, as against Mr. Spencer, that English Liberals, when they abandon the doctrine of *laissez-faire*, do not necessarily give up the essential principles of Liberalism nor adopt those of the opposite party. He is equally successful in showing that the theory of organic evolution has nothing to say against sanitary legislation or against State education. He also makes out a good case against Mill's belief, shared to a certain extent by Mark Pattison, that an *a priori* philosophy is the natural ally of Toryism. In this connexion, the points of agreement between T. H. Green's ethics and Utilitarianism are well brought out. But the criticism of Mill's doctrine of Liberty is far too slight, and a summary reference to Sir J. F. Stephen's volume cannot be held to

exonerate the controversialist from the duty of making an independent examination. As Green said of Hegel's Logic, "it will all have to be done over again."

Principles of Political Economy and Taxation. By David Ricardo. Edited by E. C. K. Gonner. (Bell.) Mr. Gonner has done a service to that numerous class of readers who are content with the chief treatise of a great author, and make no demand for his complete works. The editor has provided an explanatory preface, a running commentary (with collation of texts, &c.), and an apologetic appendix. The whole is carefully, loyally, and intelligently done. The rearrangement of chapters (on p. xxvi.) is only one out of many instances where the student gets valuable help from this edition; and, if the complaint might be made that Mr. Gonner leaves his readers too little to do for themselves, he would no doubt reply that Ricardo, like Sophocles, cannot be made too easy. Like every writing on Ricardo, these commentaries are full of debatable matter. The attempt (on pp. xlviii., xlix.) to show that Ricardo in his theory of value erred no more by pursuing one extreme than the mathematical economists by pursuing the other, seems to imply the belief that a middle way must be the way to truth, without regard to its breadth or narrowness. The attempt to confine the theory of rent to cases where there are different grades of fertility (p. lv.) seems unfortunate. If the fertility were uniform, but land yielded a greater profit than manufacture, then land would yield a rent. In this, as in other points, the weight of modern criticism bears on the whole in favour of Malthus, and not of Ricardo. As regards Ricardo's supposed bias and bad faith in writing, there has hardly been in this country such a general sympathy with the declamations of Held and other foreign economists as to justify Mr. Gonner in devoting so long an appendix to the refutation of them.

The Conflicts of Capital and Labour. By George Howell. Second and Revised Edition. (Macmillan.) So much has happened in the industrial world since 1878, the date of Mr. Howell's first edition, that his work has had to be "practically re-written," or, at any rate, considerably augmented. The author has not followed the commendable practice of indicating all the changes which he has made. For the convenience of those who have invested in the first edition, we may notice that the new matter has often been inserted at the end of a chapter. Among fresh contributions to industrial history may be mentioned the analysis of the proceedings at recent trades union congresses, and the estimate of the progress which co-operation has made during the last few years. All new developments do not command Mr. Howell's admiration. He is very severe upon the so-called "new trade unionism." "It seeks to effect by statute and by municipal law what can only be effected by mutual arrangement on equal terms of negotiation." Mr. Howell's ideal may be summed in the following words:

"The equitable proportion of work to wages must be settled by workmen and employers. . . . Wrongful claims will be abandoned, and rightful dues will be conceded, when fair-minded men on both sides sit at the same table on an equal footing, to discuss the terms and conditions of employment with the view of settling them upon an equitable basis."

The difficulty of defining what is equitable does not obtrude itself on Mr. Howell. Yet it is a difficulty which has puzzled philosophers from the age of Plato. But abstract speculations do not much trouble Mr. Howell's cheerful common sense. His chapter on "Political Economy and Trade Unions" still retains passages to

which the theoretical purist may take exception. However, he has made some alterations—which seem to us improvements—in his critical remarks on political economy. He admits that “a broader and more humane political economy” has grown up. It is pleasant to think that not only political economy and trades unionism, but also Mr. Howell’s treatment of both subjects, have improved.

The Labour Movement in America. By Richard T. Ely, Ph.D. (Heinemann.) The contents of this book are not entirely new. Several of the chapters have been published in American periodicals; and the whole volume, if we mistake not, appeared in its present form in the United States two or three years ago. But the interesting information with which these pages abound is still fresh; and the good advice of which the author is not sparing bears repetition. Mr. Ely begins his historical studies by a chapter on Early American Communism. He gives a graphic and impartial account of the Oneida Free Love Community.

“Odious as their practices must appear to one who believes in the divinity of the monogamic family, it seems necessary to admit that they lived quietly and peacefully, and conscientiously discharged all financial engagements so as to win the goodwill of many of their immediate neighbours.”

Among existing organisations the “knights of labour” are particularly distinguished. Their federation is of a higher type, Mr. Ely thinks, than the ordinary trades union. They justify their name by the chivalry with which they have defended the cause of women. Mr. Ely’s picture of the Internationalists is less reassuring. Their organ, *Most’s Freiheit*, advocates a new genealogy traced from mothers, whose names, and not that of the fathers, descend to the children; “in order that the old family may completely abandon the field to free love.” Here are some extracts from an article headed “Revolutionary Principles”—

“The revolutionist has no personal interest, concerns, feelings, or inclinations, no property. . . . He is the irreconcilable enemy of this world; and, if he continues to live in it, it only happens in order to destroy it with the greater certainty. He knows only one science, namely, destruction.”

The principle of the Miltonic Satan—“All pleasure to destroy save what is in destroying”—appears to have been adopted by these Internationalists. Discussing the remedies for these social diseases, Mr. Ely does not abide by Prof. Walker’s dictum that the economist should teach, not preach. Indeed, some parts of the work, if we remember rightly, were first uttered in the form of a “lay sermon.” He writes—

“A wider diffusion of sound ethics is an economic requirement of the times. Christian morality is the only stable basis for a state professedly Christian. . . . Manufacturers should cultivate the true humility of great souls, and adopt a more conciliatory attitude towards their labourers. . . . Working men must remember that they too often give just cause for complaint to their employers, by reason of carelessness, wastefulness, poor workmanship, neglect of trusts committed to them, bad faith, distrust and downright insolence. . . .”

These are good words; let us hope that they may have some effect in arresting an outbreak of that revolutionary Socialism which the author justly regards with alarm.

NOTES AND NEWS.

MR. GERALD PORTAL, C.B., who has just been appointed H.M. Consul-General at Zanzibar, in succession to Sir Euan Smith, has written a narrative of his adventurous mission

to Abyssinia in 1887-1888, when the British Government sent him to endeavour to mediate between King Johannis and the Italians after the massacre of Dogali. Accompanied only by two Europeans and a few native servants, Mr. Portal penetrated for several hundred miles into the interior, successfully overcoming the grave difficulties of the route, and the undisguised hostility of the Abyssinian General, Ras Alula. Even when he reached the King’s quarters, he was imprisoned for a considerable time while the Great Council of Chiefs was deciding whether he and his companions should be put to death or allowed to return home; fortunately the decision was in Mr. Portal’s favour. The book, which will be illustrated, will be published shortly by Mr. Edward Arnold.

WE understand that Mr. E. Poste, the editor of *Gaius*, has nearly finished an English translation of “Aristotle on the Constitution of Athens,” which will be published by Messrs. Macmillan & Co.

MR. HENRY LITTLEHALES, of Clovelly, Bexley Heath, proposes to reproduce, by photolithography, a facsimile of the *Durham Liber Vitae*, provided that a sufficient number of subscribers come forward. The value of such a work lies chiefly in the fact that each page will display the arrangement of the names by successive scribes from the ninth century; and, where a later insertion has been entered among those of an earlier period, the approximate date of such entry will be supplied by the form of its appearance. The size of the reproduction will be 129 pages, quarto. A second part, containing a short introduction, will be issued subsequently.

THE next volume of the “Catholic Standard Library,” published by Mr. John Hodges, will be a series of essays on *The Relations of the Church to Society*, by the late Father Edmund J. O’Reilly, edited, with a biographical notice, by the Rev. Matthew Russell, S.J. The same publisher also announces, as nearly ready, a second edition, with a preface, of Father Gasquet’s *Edward VI. and the Book of Common Prayer*, which has attracted so much attention among English liturgists.

A VOLUME entitled *The Co-operative Movement of To-day*, by Mr. George Jacob Holyoake, will shortly be published by Messrs. Methuen & Co. Its object is to show that distributive co-operation—the only portion officially carried out—does not touch the problem of capital and labour, and that the principle of profit-sharing in production, the earlier and nobler part of Co-operation, does.

THE next volume of the “Gentleman’s Magazine Library” is announced by Mr. Elliot Stock for immediate publication. It will commence the topographical section, and will contain the local information found in the *Gentleman’s Magazine*, classified alphabetically under each county.

MESSRS. EDEN, REMINGTON & Co. will in a few days issue a new work by the Hon. Albert S. G. Canning, entitled *Thoughts on Religious History*.

WE hear that the second edition of *A Girl in the Karpathians*, by M^{lle} Muriel Dowie, is already out of print.

MR. JOSEPH HATTON has returned from New York with an armful of reasons for international copyright in America, including five editions of *By Order of the Czar*, from which he derives no benefits. But he is to be congratulated upon the issue in London by Messrs. Hutchinson of a fifth and popular edition of this novel, completing ten thousand copies for the English market.

THE first edition of Mr. Arnold Forster’s work *In a Conning Tower*; or how I took H.M.S. “Majestic” into action, has already been exhausted, and a second edition will be issued next week by Messrs. Cassell & Company.

THE Marquis of Bute has been elected president of the Honourable Society of Cymmrodorion in the place of the late Earl of Powis.

M. PAUL BLOUËT (Max O’Reil) will sail, on October 21, for a third lecture tour in the United States and Canada, to be immediately followed by a twelve months’ tour in the Australian colonies.

LADY BURTON writes as follows about the MSS., &c., left by Sir Richard:

“My husband left his *magnum opus*, “The Scented Garden,” completed save half a page. [The whole of this she has thought it her duty to burn.] His “Pentamerone” is ready for press. Disjointed, and not quite complete, is “Catullus,” a scrap of “Ausonius,” various small fragments, and poetry. Part of the second Part of his great work on *The Sord*, of which the first part appeared (there were to be three), and one almost written book on the gipsies, also several unpublished MSS. of former travels. Everything possible will see the light by degrees in his own name; and the unfinished things and the poetry in magazines or a book of fragments.”

THE Académie Française has decided to award the prize of 20,000 francs (£800) to the widow of Fustel de Coulanges. The Duc de Broglie, it will be remembered, felt himself compelled to decline the honour; and it was rumoured that the second recommendation of the committee was in favour of M. Elisée Reclus.

DURING Monday, Tuesday, and Wednesday of next week Messrs. Sotheby will be engaged in selling the large collection of autographs and historical documents, formed in the first half of the present century by the Rev. Dr. Thomas Raffles, of Liverpool, and a near relation of Sir Stamford. The general collection consisting of sign manuals of English kings, letters of statesmen, soldiers, authors, &c., which is contained in forty folio volumes, will first be offered in one lot, at a reserve price; and if not so sold, in 544 lots. Included in this is the holograph MS. of Heber’s hymn, “From Greenland’s icy mountains.” Then follow special lots, such as a complete set of the signers of the American Declaration of Independence, and of Presidents of the United States; bound volumes containing letters of noblemen, bishops, nonconformist divines, &c. The whole collection is profusely illustrated with portraits and personal relics.

M. CÉLESTE, city librarian at Bordeaux, has printed, in the first number of the *Bulletin* of the Société des Amis de l’Université de Bordeaux, a hitherto unpublished letter of Montesquieu. It is addressed to President Barbet, under date of December 20, 1741, and thus refers to the *Esprit des Lois*, which was not published until 1748:—

“J’y travaille huit heures par jour; l’ouvrage est immense, et je crois avoir perdu tout le temps où je travaille à quelque autre chose qu’à cela. Il y aura quatre vol. in-12 en 24 livres. [It was actually published in two quarto volumes, divided into thirty-one books, which in some editions are grouped in six parts.] Il me tarde fort que je sois en état de le montrer. J’en suis extrêmement enthousiasmé. Je suis mon premier admirateur, je ne sais si je serai le dernier. Je ne vous le montrerai que lorsque je n’aurai plus rien à y faire, ce qui, je crois, sera à la première vue; mais j’exigerais que vous ne m’en disiez rien, que vous ne l’ayez lu tout entier, si vous voulez le lire, et j’ose vous dire que je ne crois pas qu’on y perde son temps, par l’abondance des choses.”

THE last number (72) of the admirable series of Catalogues issued by Signor Ulrico Hoepli,

of Milan, deals with bibliography, libraries, and printing. It comprises more than 1400 lots, most of which seemed to be priced very low. We notice super-illustrated copies of the first edition of Bryan's *Dictionary of Painters* (1816), and of Joubert's *Manuel de l'amateur d'estampes* (1821); copies of the *Index Librorum Prohibitorum* from 1628 to 1880; and a series of publications connected with the name of Libri. The highest priced lot of all seems to be the fifth edition of Brunet (eight vols., 1860-1880), and next the latest edition of Quaritch's General Catalogue (6 vols., 1880-1887).

MESSRS. MACMILLAN have begun a cheap re-issue of the works of Mr. Henry J. Shorthouse with *John Inglesant*. According to the bibliographical record on the verso of the title page, this romance was first published in two volumes in 1881 (in the month of June, we believe), ignoring the edition printed for private circulation in the previous year. No second edition was required for six months; but then the demand immediately became so great that each month of 1882 saw an edition of its own, in two volumes; and in every subsequent year there has been a single volume edition.

FORTHCOMING MAGAZINES.

THE forthcoming number of the *Contemporary Review* will contain an important article on "The Union of the Australias" by Sir Henry Parkes, premier of New South Wales; also "The Finest Story in the World," by Mr. Rudyard Kipling.

THE July number of *Merry England* will be devoted to a collection of "Letters on Subjects of the Day," by Cardinal Manning. The illustrations will include an impressionist drawing of "A Reception at Archbishop's House," made last May by Mr. Ponsonby Staples, to whom the cardinal has since given several sittings. A variety of the autographs of the cardinal will be shown in facsimile.

THE July number of the *Imperial and Asiatic Quarterly Review* will be devoted largely to the programme of the forthcoming Oriental Congress. Among the papers promised, we may mention: a report on the progress made since 1883 in the study of African languages, by Captain T. G. de Guiraudon; "The Dignity of Labour in the Talmud," by Rabbi H. Gollancz; and a joint account of "Kohistan, including Gabriel," by Mir Abdulla (a native of that country) and Dr. Leitner, which will be illustrated with several portraits of the inhabitants, from photographs. There will also be an article on "Recruiting the Anglo-Indian Army," by Surgeon-General Sir W. Moore.

THE *English Illustrated* for July will have for frontispiece an engraving, by Mr. Lacour, of Mrs. M. L. Waller's picture, "A Fencing Lesson"; and descriptive articles, each profusely illustrated, on Fawsley Park in Northants, Cookham and its neighbourhood, Nymegen in Holland, and Dartmoor. Mrs. W. K. Clifford also contributes "On the Wane: a Sentimental Correspondence."

THE *Genealogist* for July will contain a paper entitled "Further Notices of William Stanley, sixth Earl of Derby, K.G., as a Poet and a Dramatist," by Mr. James Greenstreet, wherein he discusses, in continuation of his article in the April number of that magazine, the question of the authorship of certain of the "Shaksperian" comedies.

THE July number of the *Strand Magazine* will contain an article on "Captain Mayne Reid: Soldier and Novelist," from the pen of Mr. Maltus Q. Holyoake. It will include a personal reminiscence and unpublished letters, and will be illustrated with several portraits of Mayne Reid and his child wife.

MESSRS. GRIFFITH, FARRAN & Co. are about to issue, beginning with the July number, an English edition of the *Art Amateur*, which was founded in America about twelve years ago by Mr. Montague Marks. It appeals to all learning or teaching oil, water-colour, or china painting, charcoal, crayon or pastel drawing, etching, pen-drawing, book illustrating, art needlework, wood carving, fret sawing, brass hammering, &c. Special features are the colour studies, of which three are given with each part, and the supplementary designs in black and white, with full directions for treatment.

THE *Reliquary* for July will contain: "Matres Ollototae," by the Rev. Dr. R. E. Hooppell, with a plate of the Roman altar lately found at Binchester; "Village Antiquities," by the Rev. P. H. Ditchfield; "The Church Plate of Leicestershire," with two plates and several illustrations; A Study on some Archaic Place-names, by the Rev. Dr. J. C. Atkinson; Parochial Papers relating to Glaston in Rutland, III., by the Rev. Chr. Wordsworth; "The Smaller Irish Cathedrals, II., Leinster," with six illustrations; Notes on Cadney, Lincolnshire, by Mr. Edward Peacock; "A Palimpsest Brass at Clifton Campville, Staffordshire," by Mr. Thomas Wareing, with plate and an illustration; "Encaustic Tiles at Dale Abbey and Morley, Derbyshire," by Mr. John Ward, with illustrations.

THE next number of *Y Cymmrodor*, which is edited by Mr. Egerton Phillimore, will include articles on "The Ancient Welsh Church," by Mr. J. Willis-Bund; "The Council of the Marches," by Mr. David Lewis; "Early Celtic Art," by Mr. T. H. Thomas, of Cardiff; and "Wat's and Offa's Dykes," by Mr. A. N. Palmer, of Wrexham.

It is proposed to suspend the issue of *Free Life* next month. During its suspension, Mr. Auberon Herbert proposes to form a company for carrying it on in an enlarged form. It will remain the organ of a thoroughgoing Individualism, but will contain a summary of weekly news, probably a story, and other attractive features of interest to the general reader. At the same time a sixpenny quarterly explaining Individualistic opinions, and edited by Mr. Auberon Herbert, will be brought out. The first number is to appear in October.

UNIVERSITY JOTTINGS.

THE University of Dublin proposes to confer the honorary degree of LL.D. upon (among others) Prince Edward of Saxe-Weimar, Lord Ardilaun, Lord Iveagh, Sir Dennis Fitz-Patrick, and Mr. D. H. Madden, the Attorney-General for Ireland. Prof. Mahaffy will, at the same time, receive the degree of Doctor of Music.

THE University of Durham has conferred the honorary degree of LL.D. upon Prof. G. F. Browne, of Cambridge, Mr. Gainsford Bruce, Mr. Lewis T. Dibdin, Sir Albert K. Rollit, and Mr. G. F. Holmes.

MR. SIEGRIED RUHEMANN, of Christ's College, has been appointed a university lecturer at Cambridge in organic chemistry.

THE first Liddon studentship—of the value of £80, tenable for two years, but capable of being renewed for a third year—will be filled up next August. Candidates must have graduated with honours in some school at Oxford, and must also signify their intention to take orders.

MR. CLAUDE G. MONTEFIORE has endowed a prize at Girton College, in memory of his late wife, who was a certificated student in honours of the college. It consists of the interest on a sum of £1700, to be given annually to a student who shall have obtained a first class in one of

the tripos examinations, and who shall be intended either to follow the teaching or medical profession, or to pursue some specific literary or scientific work.

THE general board of studies at Cambridge have recommended that a sum of £50, from the common university fund, be placed at the disposal of the special board for moral science, for the purchase of instruments needed for research and demonstrations in psycho-physics, a room for conducting psycho-physical experiments being now available in the new physiological laboratory.

MAGDALEN COLLEGE, Oxford, is to have a statue of its titular saint, St. Mary Magdalene, placed in a niche in the college wall.

IN the list of lectures proposed for next term by the board for oriental studies at Cambridge, we notice that Mr. S. A. Strong will lecture on Assyrian, provided that a class can be formed.

CONVOCAION at Oxford has voted grants of books printed at the Clarendon Press, of the value of £25, to each of the following free public libraries:—Fulham, West Norwood, Ealing, Clerkenwell, Stalybridge, Hammersmith, Handsworth, Barnsley, Croydon, and Harrogate.

A TABLE in *The Times* shows that 209 candidates satisfied the examiners in the several honour examinations for the the B.A. degree held during this term at Cambridge, of whom 28 obtained a first class, 62 a second, and 119 a third. It seems noteworthy that, while six colleges are not represented at all in the first class, Ayerst's Hostel has two firsts, and Cavendish Hostel and Non-collegiate one each. Of the total number of graduates, Trinity comes first with 31 (though surpassed in the number of firsts by St. John's, Pembroke, and Clare); then follow Pembroke 22, Clare 21, Trinity Hall 20, St. John's 17, Jesus 15, and Christ's and Selwyn Hostel 10 each.

THE first number of the *Pelican Record* (Oxford: Blackwell) contains a poem by Mr. Robert Bridges, a rendering into Greek elegiacs by 2. of the now famous verses by J. K. S., which end

"When the Ruyards cease from kipling
And the Haggards ride no more ;"

and reviews of some half-dozen books published recently by old members of C.C.C.

THE president, council, and members of the teaching staff of University College, London, have issued invitations to a conversazione on Tuesday next, June 30.

A REMARKABLE volume will soon be presented to the Harvard University Library. It contains manuscript copies of all the commencement programmes of the college from 1780 to 1890, and specimens of the order of commencement exercises at intervals from the first graduation in 1642 to the Revolutionary War.

ORIGINAL VERSE.

JUNE.

If June would stay, and pour her faery weather
On heads made hopeless by the fraud of May,
We should not fear July with scorching ray,
Nor glow of August on the thirsty heather,
September with his ever-dwindling day,
Or chill October's presage of decay;
November moulting an ensanguined feather,
Nor Winter wearing us with dull delay—
If June would stay—
Between the upper mill-stone and the nether;
But no! In spite of all that man can say,
Our bliss has only thirty days for tether.
Joy go with June, when June is gone away;
Would she could wait till we might go together,
If June would stay!

H. G. KEENE.

IN MEMORIAM.

HENSLEIGH WEDGWOOD.

HENSLEIGH WEDGWOOD—born at Gunville, Dorset, in 1803, died in Gower-street on June 2 of this year—was the youngest son of Josiah Wedgwood, of Maer Hall, Staffordshire, and grandson of the man known to the world by that name. His mother, Elizabeth Allen, of Cresselly, Pembrokeshire, was painted by Romney, and the portrait attests the family tradition of her beauty. His uncle, Thomas Wedgwood, dimly remembered by our generation as the Mecenas of Coleridge, and a possible forerunner of Daguerre (see an article on him in the *Photographic News* of December 20, 1889), was regarded in his own generation with an amount of attention rarely attracted by any life so short and so hampered by unceasing illness. A certain turn for metaphysical study seems to have been common to the uncle and the nephew, though the world knows nothing of its development in either. Thomas Wedgwood died when this nephew was an infant. He was tenderly remembered by the elder children of the family even in extreme old age.

Hensleigh Wedgwood was educated at Rugby, and entered St. John's College, Cambridge, whence he migrated as an undergraduate to Christ's. He was seventh wrangler in the Mathematical Tripos of 1824. The Classical Tripos was initiated that same year; and his name, appearing as the last on the list, was commemorated for nearly sixty years by a little *jeu de mots*. The last of the Junior Optimes (the third class in the Mathematical Tripos) has been for centuries called "the wooden spoon"; and by an obvious play on Mr. Wedgwood's name, the holder of the last place in the Classical Tripos was called "the wooden wedge" up to 1883, when the names were for the first time arranged alphabetically in the several classes. His connexion with Christ's College, of which he became a fellow, was pleasantly recalled in the last year of his life by the invitation of the Master, Dr. Peile, to be present at a dinner, given to inaugurate the opening of new buildings, at which he would have been "the oldest Christian." It may perhaps claim attention on grounds of a certain historic importance if, as seems probable, it was the result of his impressions and career at Christ's which led to his cousin, Charles Darwin, being sent there four years after he took his degree.

After leaving Cambridge Mr. Wedgwood went to London to read for the Chancery Bar, at which, however, he never practised. It was the acceptance of a police magistracy in 1832 which enabled him to marry Frances, daughter of Sir James Mackintosh. His resignation of this office a few years later may be noted as the most characteristic incident of his life. With an increasing family and small means of his own, he threw up an income sufficient for ease and comfort, from a scruple as to the lawfulness for Christians of administering oaths—a scruple which, to many of those connected with him, seemed extravagant. It may be mentioned that one of those to whom he appealed for co-operation, in his endeavour to remove the solemn form which he believed a violation of many a conscience, was Mr. Gladstone, then a very young man, from whom he received a letter expressive of sympathy, but declining to take part in the movement. He met with little sympathy in his views fifty years ago; but the legislation of late years has borne tribute to their root in the national conscience, and that his name was in no way associated with the reform that followed his efforts was a matter of perfect indifference to him. The loss of income was partly made up in 1838 by

the post of Registrar of Metropolitan Carriages, which he held till its abolition in 1849. He occupied himself at the same time with literary work, publishing in 1844 a little work on *Geometry*, calling in question the method associated with the time-honoured name of Euclid; and in 1848 an essay on *The Development of the Understanding*. Neither of these books found any readers outside the circle of those who loved the author: and it has to be confessed that their perusal is difficult. Mr. Wedgwood had very little power of expressing his ideas. All who knew him feel convinced that he had something to say on the subjects concerned, but have to allow that, from his lack of capacity for illustration and expansion, these contributions to thought remain mere fragments of suggestion.

Perhaps this very difficulty of expression was an advantage in the work of his life—his *Dictionary of English Etymology*, first published in 1857. It may be that hindrance in the power of expression fastens the attention on the vehicle of expression, and that none are better fitted to study the history of words than those who lack fluency and promptness in using them. From this, or from some other cause, Mr. Wedgwood was led to ponder on the origin of language. He was one of the original members of the Philological Society, founded in 1842; and its *Transactions* contain many papers from his pen, preparing the way for the work which set forth his belief that the vehicle of all human communication was no miraculous endowment, but the elaborated imitation of instinctive vocal sounds whether among men or animals. This belief, received at first contemptuously, became suddenly more credible when animals and men were connected as ancestors and descendants. The work, whatever be thought of the theory, has taken its place as a permanent contribution to philology, and Mr. Wedgwood's name is known to all students of language. His interest in it, as attested by his contributions to the *ACADEMY*, lasted into the clear evening of his life; nor was it possible for those who aided in his latest etymological researches to detect the slightest relaxation of his sense of relevance, his keenness of perception, or his clearness of memory.

Any notice of him would be incomplete which omitted the fact that, after having treated Spiritualism with great contempt, he became, from experience, convinced of its truth, and ended life as a confirmed Spiritualist. He was a contributor to *Light*, and a diligent student of that and other Spiritualistic journals. His own simple faith needed no such support, and did not connect itself with these investigations, which belonged merely to the intellectual side of his nature. He was, till his health failed, a member of the Unitarian congregation in Little Portland-street, and struggled with the disadvantages of increasing deafness to remain an attendant there. His memory is cherished in obscure and grateful hearts, for whom the experience of life was softened by patient kindness of which often his nearest kindred knew nothing.

MAGAZINES AND REVIEWS.

Folk-Lore for June (David Nutt) is a particularly interesting number. Miss M. C. Balfour opens it with three Legends of the Lincolnshire Cars—the Cars being the local name of the reclaimed marshes in the Parts of Lindsey, in the north of the county. Two of these legends have to do with the reclaiming of the marshes. They are told in dialect such as Mr. Edward Peacock has made a study of for the Dialect Society, but which differs a good deal from Tennyson's dialect in "The Northern Farmer"; and we can well believe that they have been taken down faithfully.

Like most genuine English stories, they are emphatically of a grim purport. The Hon. John Abercromby brings the Amazons of the Greeks into relation with a custom still practised by some tribes of the Caucasus, in whom he would find the descendants of the Sarmatæ. Mr. Joseph Jacobs returns to "Childe Rowland," printing the original version preserved by Jamieson, but not otherwise adding much to what he has already written in his *English Fairy Tales*. Dr. M. Gaster continues his examination of the legend of the Grail, this time pointing out not classical but oriental influences. Though his series of papers is not yet concluded, Mr. Alfred Nutt already replies to him with an unhesitating avowal of his belief in an essentially Celtic origin. In a sort of Appendix to the number, Mr. Nutt also reprints from the *Revue Celtique* an elaborate defence of the main positions of his "Studies on the Legend of the Holy Grail" against the strictures of three German scholars—Foerster, Zimmer, and Golther. Finally, in a paper entitled "Report on Greek Mythology," Mr. F. B. Jevons gives an exhaustive review of three recent foreign works, nothing published in England being apparently worthy of inclusion.

THE CAMBRIDGE LIBRARY.

We quote the following paragraphs from the annual report of the Library Syndicate at Cambridge:—

"Two important purchases were made during the year. Through the kindness of the Hon. and Rev. S. W. Lawley the syndicate were able to buy the unique York Breviary formerly Mr. Sherbrooke's, which they had not succeeded in securing at the sale in 1886. And towards the end of the year Mr. Samuel Sanders suggested the desirability of buying, if possible, the famous Red Book of Thorney Abbey, which Mr. Quaritch had bought at the sale of Lord Westmoreland's books in 1887. Mr. Sanders enforced his suggestion by generously offering to contribute £50 towards the sum required; and the book is now in the library. Among other additions may be mentioned a MS. (xiii-xiv. cent.) of Cicero's *Tusculanæ, De senectute, De officiis, and Paradoxa*: a MS., dated 1354, of the Roman de la Rose; and a copy of Sir John Harrington's Epigrams (8vo. London, 1618).

"The syndicate wish to record here the names of the benefactors who are commemorated by statues placed in the niches of the old gateway. On the outside, in the lowest row, Henry VI. (included because of his connexion with the site), between Sir R. Thorpe and Archbishop Rotherham; above them, Dr. Andrew Perne, between Archbishop Parker and Bishop Tunstall; and at the top Dr. Holdsworth, between Bishop Hacket and Mr. Henry Lucas. On the inner front is placed George Villiers, Duke of Buckingham, between Mr. Rustat and Mr. Worts. A statue of Mr. Hancock, whose bequest of £10,000 was expended upon the new building, stands in the N.W. corner of the court. The cost of these statues was defrayed out of the donation of Dr. Taylor, in whose vice-chancellorship the work was mainly done."

We also add the following report, issued on the library of the Divinity School by Prof. Lumby:—

"The library of the Divinity School has this year been enriched by the bequest of books under the will of the late Bishop of Durham. Between 3000 and 4000 volumes in various branches of theological literature have furnished us at once with the foundation of an excellent working library. These books are now arranged and catalogued, and it is hoped that they will soon be made accessible to the divinity students of the university. The collection of Bibles which we have received by this bequest is a very valuable one. The division of Bishop Lightfoot's library between the Universities of Cambridge and Durham leaves in our collection considerable gaps, but these we trust to the liberality of future benefactors to fill up. We have also received from the executors of the late Prof. Selwyn about 140

volumes, which by his will were to be given to the library after the death of Mrs. Selwyn. These comprise a few very fine editions of the Fathers, and many books of great value for the study of the Septuagint. They are all in most excellent condition. From the syndics of the University Press we have received a copy of the facsimile edition of the Prayer Book which was attached to the Act of Uniformity of 1662."

BOOKS PUBLISHED IN INDIA.

WE quote the following from the annual address delivered to the Bengal Asiatic Society by the president, Mr. H. Beveridge, whose name is well known in England by his contributions to the literature of Warren Hastings and Nanda Kumar (Nuncomar):

"Among many valuable works published in India last year I may notice the *History of Civilisation in Ancient India*, based on Sanskrit literature (three volumes), by our member, Romesh Chunder Dutt, B.C.S. Mr. Dutt has now completed his work; and it may be recommended to all unprejudiced inquirers as very pleasant reading, and as giving a very fair account of early Indian civilisation. Naturally the author has offended some of his countrymen. Mr. Dutt's History should partially take the place of Mrs. Manning's, which has long been the only popular book on the subject. The publication, in parts, of Babu Pratap Chandra Rai's translation of the Mahābhārata still goes on; the translator has now issued Part 63, containing a portion of the Santi Parva. Dr. Watt's great work, the *Dictionary of the Economic Products of India*, is now far advanced. Four volumes are ready, and two more will be published this year; the seventh will contain the index. Prof. Forrest's *Selections from India State Papers, 1772-1785*, are an important addition to Hastings literature. Mr. Forrest would confer another boon on historical inquirers if he would republish with notes the trial of Nanda Kumar.

"The Report on Indian publications during 1889 shows that the minds of the people are being considerably stirred, especially about religious questions. The Madras Report observes that the preponderance of religious works is very marked, and that they amounted to 45 per cent. of the literature published during the year. There were 611 religious books and tracts, of which 384 were Hindu, 157 Christian, and 49 Muhammadan. In Bombay at least one valuable historical book was published—a translation, by Munshi Husain Khan, of the *Ruqāt Alamgiri*, or *Letters of Aurangzib* (Elliot, vii. 203). Among the Marāthi publications were the *Lilavati*, the *Chronicle of Pānipat*, written two years after the battle by Raghu Nāth Yādav; and a drama, called the *Nyāyavijaya Natak*, on the Crawford case. In Gujarāthi there was a translation of *Lady Audley's Secret*. Other important publications in Bombay are the *Rig Veda*, with Sāyāchārya's Commentary, of which about three-fourths has been issued; and Prof. Peterson's edition of Bāna's *Kadambari*. Mr. Satyendra Nath Tagore's *Bombay Sketches*, though the work of a Bombay civilian, was published in Calcutta.

"I should add to these works Mr. Lewis Rice's *Inscriptions at Sravana Belgola*, which was published at Bangalore by the Archaeological Survey of Mysore in 1889. This is a very valuable book. It contains a photograph and description of the colossal statue of Gomata (Gomatesvara), and copies of 144 inscriptions. Inscription No. 1, called the Bhadrabāhu inscription, is perhaps older than any of Asoka's.* It is on the hill called Chandragiri, which is said to derive its name from Chandragupta, of Patna, the Sandrakottos of the Greeks. According to the Southern India tradition, Chandragupta was a Jain, and a disciple of Bhadrabāhu. He is said to have abdicated, and to have assumed the name of Prabhuchandra on entering into religion. It is under this name that he is mentioned in the Bhadrabāhu inscription. Mr. Rice gives an account of the curious rite of *sallekhana*, or the obtaining of euthanasia by fasting. Many inscriptions record such religious suicides by men and women.

* We are altogether unable to accept Mr. Rice's arguments for attaching such antiquity to this inscription.—Ed. ACADEMY.

"I have omitted to mention three important Indian publications. One is the *Bhaktiratnakar*, or *Sea of Devotion*, by Pandit Ram Narayan Tarkarata. This work is in fourteen parts, and was completed in 1889. The Vaishnavas regard it as one of their standard books, and it is interesting for the general student on account of its giving a picture of Bengal three hundred years ago. One Srinivas carried the Sanskrit MSS. written by Rup Sanatan, and others of Chaitanya's immediate followers, from Brindaban in [?] into Bengal. His adventures on the journey are described, and how he made a disciple of the Bishenpur Raja. This mission was nearly half a century previous to the Catholic mission to Bakla (Bākarganj), and the founding of Bandel Church at Hughli. Chronologically Chaitanya corresponds to Luther; and it is interesting to find that the sixteenth century was a time of religious ferment in India as well as in Europe. A second work is the *Panchasiddhāntikā* of Varaha Mihira, published at Benares. This is an astronomical work, and, as its name implies, is a compendium of the five systems in vogue in the author's time. The work is edited by Prof. Thibaut and Mahāmāhopādhyāya Sudhākara Dvi-vedi; and Prof. Thibaut also supplies a translation and an introduction. The third work is *The Butterflies of India, Burma, and Ceylon*, by Mr. de Nicéville, of which vol. iii. has just appeared.

"Among works which are about to appear I may mention an elaborate edition of *Haiz*, by Col. Willoughby Clark. It is a matter for congratulation that the long-promised index to the *Tabaqāt-Nasiri* is nearly ready. It is a pity that it could not have been prepared by the author, Major Raverty."

In an appendix, the following note on Indian publications received in 1890 is contributed by Pandit Hara Prasad Sāstrī:

"The Bengal Catalogues contain the names of 1,179 books. Among these may be mentioned the biography of the celebrated dacoit Tantiā Bhil; and the *Beshvanathi Rāmāyan*, which attempts to prove that the Rāmāyan shows the spiritual side of Vedic society, while the Mahābhārata shows the ritualistic side. The Bombay Catalogues exhibit a marked tendency among the Marhattas to study biography. The publication of the *Letters of Nana Farnavis* shows that they prize the records of their great men of the past. The Catalogues for the North-Western Provinces contain a number of works on the Congress and on the cow-protection movement. In the Madras Catalogues we have the *Peria Purān*, or the great legend in Tamil containing an account of the sixty-three special devotees of Siva; and the *Churāmāni*, containing an account of a Buddhist king by a Buddhist author in Tamil. The Punjab Catalogues contain several works giving an account of the *Purān Bhakat*, which appears to be very popular in the province; they also mention the publication of chap. i. of the *Korān*, with vernacular commentaries."

SELECTED FOREIGN BOOKS.

GENERAL LITERATURE.

- BERLINER, A. Censur u. Confession hebräischer Bücher im Kirchenstaate. Frankfurt-a.-M.: Kaufmann. 2 M.
BETTINGER, F. Wesen u. Entwicklung d. komischen Dramas. Berlin: Weidmann. 2 M.
DELAPOORTE, V. Du merveilleux dans la littérature française sous le règne de Louis XIV. Paris: Retaux. 7 fr. 50 c.
D'HÉRISON, le Comte. Les responsabilités de l'année terrible. Paris: Ollendorff. 3 fr. 50 c.
GASTEL, M. Chrestomathie roumaine. Leipzig: Brockhaus. 18 M.
GROUOT et MALATO. Prison fin de siècle: souvenirs de Pelagie. Paris: Charpentier. 3 fr. 50 c.
QUESTIN-BAUCHART, E. La Bibliothèque de Fontainebleau, et les livres des derniers Valois à la Bibliothèque Nationale (1575-1589). Paris: Paul, Huard et Guillemin. 25 fr.

THEOLOGY.

- KOELLING, W. Die Lehre v. der Theopneustie. Breslau: Dülfer. 7 M. 50 Pf.
PASZKOWSKI, W. Die Bedeutung der theologischen Vorstellungen f. die Ethik. Berlin: Mayer & Müller. 2 M. 20 Pf.

HISTORY, ETC.

- COULANGES, Fustel de. L'Invasion germanique et la fin de l'empire. Ouvrage revu et complété par Camille Jullian. Paris: Hachette. 7 fr. 50 c.
DUBRI, H. Studien zur Geschichte der römischen Altertümer in der Schweiz. Bern: Huber. 1 M. 20 Pf.

- FOURNIER, Marcel. Les Statuts et privilèges des Universités françaises depuis leur fondation jusqu'en 1789. T. II. 1re Partie. Moyen âge. Paris: Larose et Forcel. 50 fr.
HEYCK, E. Geschichte der Herzöge v. Zähringen. Freiburg-i.-Br.: Mohr. 16 M.
LUDOMIRSKI, le Prince. De Sébastopol à Solferino. Paris: Calmann Lévy. 7 fr. 50 c.
MICHEL, A. Leben Ottos d. Kindes, ersten Herzogs v. Braunschweig u. Lüneburg. Göttingen: Vandenhoeck. 2 M.
MITROVIC, B. Federico II. e l'opera sua in Italia. Trieste: Schimpff. 3 M. 20 Pf.
ROLOFF, G. Politik u. Kriegführung während d. Feldzuges v. 1814. Berlin: Mayer & Müller. 1 M. 60 Pf.
SUTTER, C. Johann v. Vienne u. die italienische Friedensbewegung im J. 1233. Freiburg-i.-Br.: Mohr. 3 M. 60 Pf.

PHYSICAL SCIENCE AND PHILOSOPHY.

- HANN, J. Die Veränderlichkeit der Temperatur in Oesterreich. Leipzig: Freytag. 4 M. 10 Pf.
KRABBE, G. Entwicklungsgeschichte u. Morphologie der polymorphen Flechtengattung Cladonia. Leipzig: Felix. 24 M.
LEBLOND, H. Electricité expérimentale et pratique. T. III. Fasc. 2. Applications de l'électricité à bord des navires. Paris: Berger-Levrault. 8 fr.
LECLERC, Max. Choses d'Amérique: les crises économique et religieuse aux Etats-Unis en 1890. Paris: Plon. 3 fr. 50 c.
PICAVET, F. Les Idéologues. Paris: Alcan. 10 fr.
ROBERTY, E. de. La philosophie du siècle. Paris: Alcan. 5 fr.
SCHEFFLER, H. Beiträge zur Theorie der Gleichungen. Leipzig: Forster. 3 M. 50 Pf.
SCHNEIDER, O. Transcendentalpsychologie. Leipzig: Friedreich. 10 M.
THALLWITZ, J. Decapoden-Studien. Berlin: Friedländer. 8 M.

PHILOLOGY, ETC.

- AURIS, A. Traité de métrologie assyrienne. Paris: Bouillon. 6 fr.
CZYCZKIEWICZ, A. De Tacitei sermonis proprietatibus. Pars II. 1 M. Quibus poeticis vocabulis C. Tacitus sermonem suum ornaverit. 50 Pf. Brody: West.
GASSEN, E. Beiträge zum Entwicklungsgang der neugriechischen Schriftsprache auf Grund der mittellänglichen Bibelversionen. Göttingen: Vandenhoeck. 2 M. 80 Pf.
PINDAR'S scilicet Oden, nebst den epizyphischen. Mit Prosabersetzung u. Erläuterung v. E. Boehmer. Bonn: Cohen. 5 M.
ROEMSTEDT, H. Die englische Schriftsprache bei Caxton. Göttingen: Vandenhoeck. 2 M. 50 Pf.
SCHEDAE philologue H. Usener a sodalibus seminarii regii Bonnensis oblatæ. Bonn: Cohen. 3 M.
STANGL, Th. Virgiliana. Die grammat. Schriften d. Galliers Virgilius Maro. Leipzig: Pock. 3 M.

CORRESPONDENCE.

THE NEW COINAGE.

Bromley, Kent: June 20, 1891.

The prospect of a carefully considered coinage raises a hope that it may be better mechanically, as well as artistically, than the present issues.

The essential principle for saving wear is the broad brim and dished faces, which were systematically introduced by Boulton and Watt in 1797. The raised rim has been almost abandoned, being reduced to less than $\frac{1}{16}$ inch wide on Jubilee sovereigns, and thus left so slight as to be a positively weak point, and an edge to attach the faces of other coins. The dishing is however greater in the Jubilee than in the previous issues.

Why designers should be so afraid of a fair protecting rim is not clear; or rather its utility seems to have been overlooked. In any case it would be well if its breadth was $\frac{1}{16}$ of the diameter of the coin, so as to be of real service. Boulton and Watt's plan of sinking the lettering in a still wider brim is excellent, and it would be a great gain if we reverted to it. Another point is that no sharp edges should be left externally, as they are easily worn, and they cut the faces of other coins; and also no sharp recesses should be allowed, as they are mere dirt and germ traps. The present deep notched border inside the rim is only a tradition from the days of clipping and filing; a rim should slope down to the face in a cyma curve, and have its outer edge rounded.

It might be considered if it would be practicable to shield all gold coins by striking them inside hard steel collars, which would protect them from wear, and from drilling; these would also confound the electro-plating forger, and prevent metal being dissolved off the coin by acid. The initial cost would be much less

than the loss by wear in the unprotected state.

What delightful small types a Greek would have adopted, we may easily imagine; the rose, crown, lion's head, lion, anchor, St. George's banner, Union Jack, and others would fill our small coins, in place of screwing down a whole Britannia into a fourpenny, or defacing a threepenny with a bald and hideous 3. If we want amusement, we might place heads of deceased cabinet ministers on the reverses of the bronze. Gold being practically international should be changed as seldom as possible; but there seems no reason for the fossilising of our silver and bronze types.

W. M. FLINDERS PETRIE.

DISCOVERY OF A FRAGMENT OF THE "SHEPHERD OF HERMAS."

Trinity College, Dublin: June 22, 1891.

In reference to the new fragment of the *Shepherd of Hermas*, an account of which was sent to the ACADEMY by Prof. Mahaffy last week, kindly permit me to say that I have today received a communication from Prof. Harnack, of Berlin, to whom I had written on the subject, from which it appears that the fragment was identified by him some two months ago. He and Prof. Diels have published the text in the *Sitzungsberichte* of the Berliner Akademie d. Wissenschaften for May 8; so that priority as to this new find rests with them, and not with us as we had supposed.

J. H. BERNARD.

OLD-ENGLISH "EFENEHÐ(U)."

Ann Arbor, Michigan: June 1, 1891.

The Chronicle for 894 contains the passage:

"Pa ne mehte seo fird hie nā hindan of faran, ær hie waron inne on þam ge weorce; besæton þeah þæt geweorc utan sume twegen dagas, 7 genamon ceapes eall þæt þær buton was, 7 þa men ofslagon þe hie foran forðdan mehton butan geweorce, 7 þæt corn eall forberndon, 7 mid hira horsum fretton on micre efenehðe."

This is, so far as I know, the only place where the last word occurs. A has n; B, C, and D have nn. Bosworth* innocently translated efenehðe "night." The Bosworth-Toller Dictionary has "efen-(n)ehþ, a plain," and Plummer translates "a plain." Earle annotates:

"On ælcere efenehðe on every plain, or pasture [where corn grows:] field. The substantive efenehð is the abstract of efen = even, smooth; and corresponds to the O.H.G. forms ebanôd m, ebanôti f. = planities."

Sweet says, "efenehþ af. plain (?), neighbourhood (?)." Kluge has "efennéhþ f. Nachbarschaft."

We have thus three notions: (1) the word is some sort of a byform of efen; (2) it means "plain or field," and is either (a) an unexplained compound of efen ("even") or (b) an abstract noun from the same word; (3) it means "neighbourhood," being a compound of efen and neahþu; a hypothetical abstract of neah, "near."

Of (1) no more need be said; (2b) is out of the question for anyone who is unwilling to

* My friend, Prof. E. M. Brown, of the University of Cincinnati, calls my attention to a passage in Ettmüller's Lexicon, to which I have no access. He writes: "The following quotation from Ettmüller (*Lex. Angl.*, p. 25) will show where Bosworth got his idea of 'night,' and Sweet and Kluge the meaning 'neighbourhood'—efennéhð, -e, f. concivinita, propinquitas, on ælcere efennéhðe, in omni concivinita, Chron. Sax. (36, 8) Lib. MS. efenehðe præbet, quam vocem Ing. quo jure nescio, respiciam' (efenehðe) interpretatus, Gibson contra suo Marte 'omnino junctim.'"

ignore the letter h as Earle does; (3) is, to say the least, unsatisfactory, for it assumes one element (neahþu) and does not explain the other (efen). Moreover, what does "in every neighbourhood" mean? We have left (2a), which I would explain as follows:

efen-héahþ(u), or -h(i)éhþ(u), (Kluge, *Stamm.*, §§ 120-121; Sievers, § 255 3, § 144 b, § 222 1), >efen(n)ehþ(u), (for the loss or assimilation of h, cf. on(n)ettan <on-hátjan, &c., Sievers, § 218 A'; for the following e see Sievers, § 43 3 and A'), literally "even height"—that is, "table-land, elevated plain or field," later "field" in general (cf. O.H.G. ebental, "convallis," and German Hochebene, "table-land," "elevated level land").

The geography of the neighbourhood of Chester* (the scene of the passage from the Chronicle) would not justify the translation "table-land"; but there is no violence whatever in the assumed change of meaning, especially if we think of grain fields as generally occupying higher ground than meadows.

Emmeth, near Wisbech, may be, as Prof. Earle says, from efenehþ; but one would expect the hþ to be treated as it was in the accented height <hiehþ(u), which would give us "Emmet" or "Emmet."

GEORGE HEMPL.

"A COLONIAL TRAMP."

London: June 23, 1891.

Will you kindly permit me space to answer a few questions which the reviewer of my book, *A Colonial Tramp*, asks in the ACADEMY of May 30? My replies will point to the questions, and so save time and space.

Yes; rabbits in Australia grow in some cases to over three times the size of rabbits in England, and breed in proportion. The gum-trees I speak about were planted by John Lang Currie, a well-known squatter in Victoria, in 1851, on his estate of Lara, Camperdown, and some of them had reached the height of 150 feet in 1886. I expect them to be higher now. The mistake which startled him in the first volume, and which was rectified in the second, was a printer's mistake, a "y" having been overlooked. The book has neither index nor map because it does not require them, and so they were purposely left out. The asylums for the destitute I speak about were in New South Wales, and are the result of free trade and old convictism—nowhere else; therefore, I warn poor men against emigrating to New South Wales. The eight hours' demonstration in Melbourne I eulogised because it was a magnificent gathering of splendid men; but I could not mention the end of the Australian strike, because it had not begun then. I have read the last work on Nelson, but I fail to see how it could alter what I wrote about him in my "Tramp." Being a native of Great Britain, I have no hatred, but rather the reverse, for my native land, yet, as an old traveller, I cannot altogether shut my eyes to a few of our insular defects and prejudices when we go abroad, and only give a warning to travellers, so that they may be able to sail along smoothly. Lastly, permit me to repeat my advice to poor men about to emigrate: Do not go to any city overcrowded, and particularly one which has a free port open to foreign trade. If you must stick to cities, go where the *ad valorem* duty protects you just a little, so that you may be able to charge a fair price for your work; but, better than all, go to a country where there is elbow-room for poor and rich alike, such as Queensland or Western Australia.

HUME NISBET.

* I am indebted for information as to the country about Chester and Emmeth to the Ven. Edward Barber, Archdeacon and Canon of Chester, and to the Rev. E. H. Lovelock, vicar of Emmeth.

"OXFORD" IN THE "ENCYCLOPÆDIA BRITANNICA."

Oxford: June 20, 1891.

On p. 585 of the ACADEMY of this day, in comparing the articles on "Oxford" in *Chambers's Encyclopædia* and the *Encyclopædia Britannica*, you remark that in the latter the "educational system . . . is almost entirely ignored." That is true; but I may be allowed to point out that the history of the University was excluded from that article by the plan of the work, and will be found under the heading "Universities," where the subject is treated at some length. This arrangement, whether good or bad, was twice notified (in a cross-reference) by THE WRITER OF THE ARTICLE "OXFORD" IN THE *Encyclopædia Britannica*.

APPOINTMENTS FOR NEXT WEEK.

MONDAY, June 29, 8.30 p.m. Geographical: "The Yoruba Country, West Africa," by Mr. Alvan Millsom; "Journey through Gazaland with Gungunhana's Envoys," by Mr. Denis Doyle.

TUESDAY, June 30, 9 p.m. University College: Conversatione. THURSDAY, July 2, 4 p.m. Archaeological Institute: "Pala and Aquileia," by Prof. Bunnell Lewis; "The Episcopal Seals of Carlisle," by Mrs. Ware; "Rude Implements from the North Downs," by Mr. F. C. J. Spurrell.

5 p.m. Zoological: "The Animals Living in the Society's Gardens," by Mr. F. E. Beddard. FRIDAY, July 3, 8 p.m. Geological Association: "The Geology of the Country between Bridlington and Whitby, the District to be visited during the Long Excursion," by the Rev. Prof. J. F. Blake.

SCIENCE.

AN ITALIAN EDITION OF THE "COMA
BERENICES."

La Chioma di Berenice col testo Latino di Catullo riscontrato sui codici. Traduzione e Commento di Costantino Nigra. (Milan: Hoepli.)

This book is the newest, fullest, and in many ways ablest work which has appeared on the Continent lately in connexion with Catullus. Part of its author's purpose, no doubt, was to add another translation of the *Coma* in Italian verse to the twenty-seven, perhaps more, which have appeared in that country since 1740. Signor Nigra has a chapter on them, as also on the version of the well-known poet Ugo Foscolo. The former of these can interest the general public but little; the latter has a literary attraction in the name of Foscolo, which will, even in England, command the attention of many readers. Foscolo added a lengthy commentary to his translation, which still has its value; but modern criticism will turn, I think, with pleasure and relief to the more scientific and enlightened dissertations of Signor Nigra.

The discussions are arranged in the following order: (1) The historic basis of the poem, reviewing the narratives of Hyginus and Justin; (2) the merits and character of the *Coma* as a poem; (3) history of the Liber Catulli from the earliest times to Bishop Rather, of Verona, and the rediscovery in the early fourteenth century of the MS.; (4) editions and commentaries; (5) Nigra's Italian version; (6) Latin text; (7) variants of the MSS., with notes on the readings; (8) the winged messenger of Arsinoë; (9) merits of Catullus' translation as compared with the surviving fragments of the Greek original by Callimachus; (10) other Italian versions of the *Coma*; (11) the version of Ugo Foscolo; (12) the MSS. of Catullus.

In so large a variety of material it is not easy within the compass of a short notice to do justice to the care for accurate detail which throughout distinguishes Signor Nigra's work. He has left no source of knowledge unexamined. In particular, those Italian discussions to which the poet Vincenzo Monti's now well-known theory (that the *ales equos*, or *alisequos*, was an ostrich) gave occasion, most of them written in the early part of the present century, were as entirely unknown (I blush to confess it) to me as I fear they will be to most Englishmen, and even Germans. They are, indeed, a little disappointing as regards positive result; for Signor Nigra's pages are enough to prove how uncertain criticism, even now, is compelled to move in the dim twilight of pedantic mythological allusion, made even more obscure by the Latin medium in which alone the poem has been preserved. Yet they had the merit of calling constantly new attention to the most difficult, if not the most inspired, of Catullus' poems; and this at a time when in Germany Doering was thought adequate to explain the countless difficulties which each section of the Liber Catulli presents, and before Lachmann had risen to introduce light into the bewildering chaos of MSS.

Signor Nigra's judgment of the poetical worth of the *Coma* is unfavourable, in marked opposition to Foscolo, who had pronounced it unsurpassed by any lyric (should he not have said elegiac?) poem of antiquity:

"If there is any poem of Callimachus to which the words of Ovid, *Quamvis ingenio non ualet, arte ualet*, may properly be applied, it is the *Coma*. It was, in fact, an act of bold and ingenious flattery to the king of Egypt and the two queens Arsinoë and Berenice. It is the work of a court poet, and bears the stamp of being so. Yet this poet possessed a marvellous skill, and succeeds in the difficult task of treating such a subject without falling into absurdity. A discreet scepticism, a certain air of indulgent incredulity which pervades the whole composition, make the improbability of the story pardonable. We are conscious that the display of feeling does not rise from the heart, that the maledictions are conventional, the vows not serious, and that the moral tone enforced is only severe in appearance. Still, the original must have been composed in verses of a subtle harmony, only little of which survives in the comparatively rude translation of Catullus. Neither the Greek original nor the Latin version can have been among the best works of their authors."

The most elaborate of Signor Nigra's dissertations is on the *ales equos* or *alisequos* of Arsinoë, and the eight vv. (51-58) in which it occurs. The result of his closely reasoned pages (71-101) is to reject Monti's ostrich theory, and to return to the earlier view that the winged messenger is Zephyrus. Accepting *e loeridicos alis equos*, the reading of Gand O, as representing the MS. tradition most faithfully, he elicits from this, not *Loeridos alis equos*, but *Loericos alisequos*. This latter word I have myself supported against *ales equos* in the last edition of my Commentary. Against *Loericos* is the fact that it does not seem to exist elsewhere in Latin; nor does Signor Nigra's argument that the epithet, where it conveys the name of a place, in Alexandrian poets regularly precedes the substantive it qualifies, a rule liable to many excep-

tions, seem to have any preponderant weight on the other side; nor, palaeographically, is it as likely that *e loeridicos* should be a corruption of *loericos* as of *loeridos*. It is argued that the winged page is as appropriately called *Loerian*, meaning *zephyrian*, and conveying the idea of Zephyr, as Memnon two lines before is called *Aethiopian*, and that the two local designations are meant to help each other out, and to contrast the sultry region of Africa with the western clime from which the Zephyr blows. This is a little fanciful; and so, I think, is the suggestion, in the discussion whether Arsinoë could be called *Loeris* (p. 89), that she was so styled from the close connexion of the Eastern Locrians of Greece with the Phthiotic territory, so that *Loeris* might connote Macedonian.

It is, however, on this part of his dissertation that Signor Nigra has brought to bear his learning most conspicuously, and this will be found the most profitable portion by anyone who cares to examine the question from many sides. In particular, the criticism in which he has attacked my view that Arsinoë is alluded to by the author of the *Ibis* in the distich:

"Quaeque sui uenerem iunxit cum fratre mariti
Loeris in ancillae dissimulata nece,"

is, I feel obliged to confess, nearly conclusive; I should say quite, were it not that in the loss of so much literature relating to the Ptolemies we cannot feel sure that Arsinoë had not detractors who represented her, not merely as artful and cruel, but licentious, incestuous (Aus. *Mosell.* 315), and possibly as in some way causing the death of her three successive husbands. I feel very differently towards another point in the same dissertation, first raised by Zannoni, which seems to assume that, in the lines of Ausonius' *Mosella* describing the image of Arsinoë suspended by a magnet in the air in a temple at Alexandria,

"Spirat enim tecti testudine chorus achates
Afflatumque trahit ferrato crine puellam,"

the word *chorus* may be right, as if the *achates* had an afflatus like the wind Corus, and this could, in some strange way, either represent or suggest Zephyrus. In an article on Ausonius, published in the Dublin *Hermathena* for 1886, I proposed to read *chlorus* or *χλωρός*, citing the Orphic *ἁλὸς*, 611 sqq.; and I prefer this conjecture to any that I have yet seen mentioned, not excepting that of the Bordeaux philologist, M. de Mirmont, *caerula cautes*, "loadstone."

The weak point of Signor Nigra's reasoning seems to me to lie in his putting out of view the many possibilities which a word like *Loeridos* may contain, none of them recorded, yet any one of them conceivable. For instance, why should Arsinoë have a statue at Helicon? Does not this suggest a connexion (not otherwise known) with Greece?—especially as the antithesis of *Graia* (*Graia*) to *Canopieis* goes far to settle the truth of this emendation of the MS. reading *Gratia* against *Grata* in the v. *Gratia Canopieis incola litoribus*; and if Arsinoë was "a Greek settler on Canopic shores," the natural inference that Callimachus here explained himself, and that she was originally a Locrian, not of Magna Graecia but Greece Proper, becomes to say the least,

more than possible. Signor Nigra, however, consistently with his theory, prefers to return to the old correction *Grata*. But here again, unless my palaeographical experience is at fault, probabilities are against him. The discussion, however, must be read as a whole to judge it fairly; I can promise those who read it that they will find it most interesting and stimulating from first to last.

The chapter on the history of the Liber Catulli is a good *résumé* of the facts, with some new and important data supplied by Signor Nigra himself. That on the MSS. gives some fresh details on codices either unknown or at present imperfectly examined. I hope to return to this important work elsewhere.

ROBINSON ELLIS.

CORRESPONDENCE.

PROF. KIELHORN ON THE VIKRAMA ERA.

Edinburgh: June 15, 1891.

In the *Nachrichten* of the Göttingen University for June, Prof. F. Kielhorn, C.I.E., has published a very ingenious theory of the origin of the designation of the Vikrama era, which ought to attract attention.

When the late James Fergusson broached his hypothesis that it might have derived its name from Vikramāditya of Malwa, about A.D. 543, no earlier dates in this era were known than the tenth century. Since then the Dholpur inscription has been found, dated in the 898th year elapsed *kālasya-vikramādityasya*, and at least two earlier dates in "the era of the Mālava kings," which must belong to the same era. It hence appears that between the sixth and ninth centuries the designation had been changed, though even in the ninth century it was only the "vikrama time." No allusion is necessarily made to a king Vikrama. But the years of this era then always dated from the month Kārttika (October-November). Now this was the time when kings went out to war; autumn was thus specially the *vikrama-kāla*. This the poets, as Prof. Kielhorn remarks, know as well as the writers of the *Niti-* and *Dharma-Sāstras*. Raghu undertakes his *digvijaya* in autumn. Autumn (*sarad*), decorated with lotus flowers, approaches him as a second Rājālakshmi, inviting him to set out even before Raghu himself had taken the resolution. In autumn also the bulls seek to equal him in *vikrama*; and as Kalidāsa, so Bhāravi speaks of autumn at the marching out of Arjuna. In autumn Rāma sets out to slay Ravana and regain Sitā. In the *Gāidavaho*, Yasovarman goes out at the end of the rainy season, in autumn, to subject the world to his sway. In the *Harshacharita*, Bāna compares the beginning of autumn (*sarad-ārambha*), white with flowering grasses, to a cup drunk at war-time (*vikrama-kāle*).

From autumn (*sarad*), as the true *vikrama-kāla*, it is but a short step to the year (*sarad*), according to the *vikrama-kāla*; and Prof. Kielhorn believes that the Hindus had taken this step, and that the later reckoning of the Mālava era, as that of a king Vikrama, owes its origin to a misunderstanding. If they were accustomed to speak of autumn as *vikrama-kāla*, the connexion of *vikrama-kāla* with the notion of "year" followed; and the practice of denoting the year as *vikrama-kāla* was the more natural as it expressed the distinction between the Mālava and the Saka year—namely, the fact that the Mālava year begins in autumn. When they had been accustomed to speak of years as *vikrama-kāla* or *vikrama* years, nothing was more natural than that later ages should seek to interpret this in the manner of their

time, and so ascribed the establishment of the era to a king Vikrama, who, like their own kings, had counted the years from his accession.

Such is Prof. Kielhorn's argument, and its naturalness and probability will commend it as an ingenious and most plausible explanation of the designation. How the Mälava era itself originated is, of course, a different matter.

JAS. BURGESS.

SCIENCE NOTES.

THE fifty-ninth annual meeting of the British Medical Association will be held at Bournemouth, on July 28, and the three following days, under the presidency of Dr. J. Roberts Thomson. Addresses will be given by Dr. Lauder Brunton in medicine; by Prof. Chiene in surgery; and by Dr. Cox Seaton in public medicine.

MR. J. C. STEVENS will sell on Monday, July 6, and the three following days, the celebrated collection of shells formed by the late Sir David W. Barclay, together with his conchological library. The collection comprises about 30,000 specimens, many of which are very rare, and some are believed to be unique.

MESSRS. MACMILLAN have added to their series of Mr. A. R. Wallace's works a new volume, which consists mainly of a reprint of two volumes of essays—*Contributions to the Theory of Natural Selection*, which appeared in 1870, with a second edition in 1871 (on the verso of the title-page it is stated that the book was reprinted in 1875); and *Tropical Nature and Other Essays*, which appeared in 1878. In his preface, Mr. Wallace gives a careful account of the changes made in this new edition. Apart from a few omissions—of technical details or of subjects more fully treated by the author elsewhere—the most important change is the addition of two later papers: "The Antiquity of Man in North America," which was first published in the *Nineteenth Century* for November, 1887; and "The Debt of Science to Darwin," contributed to the *Century Magazine* for January, 1883, a few months after Darwin's death. We observe, also, that in a note on p. 337, Mr. Wallace duly records that recent researches have thrown doubt upon the theory that there is any close affinity between the swifts and the humming-birds. It is right to add that the book is admirably printed, and has a copious index.

THE last number of *L'Anthropologie*—the bi-monthly periodical in which are incorporated the *Matériaux pour l'Histoire de l'Homme*, the *Revue d'Anthropologie*, and the *Revue d'Ethnographie*—contains an elaborate article, illustrated with photographs, upon the Veddahs of Ceylon, by M. Emile Deschamps, who visited the island in the course of an official mission of ethnological research in the East. Though he has not added much to our actual knowledge of this curious people, his conclusions as to their probable origin differ in several important respects from those generally received. In the first place, he would regard them as of Aryan blood, having reached Ceylon from India in prehistoric times, and being identical with the Yakkhas, demon-worshippers whom Vijaya found there when he conquered the island in 477 B.C. Secondly, he considers their present degraded condition to be due, not to the absence but to the loss of a previous culture, owing to their having taken refuge in the jungles from the tyranny of their conquerors. Their physical traits he attributes to an early mixture with aboriginal races. The Singhalese proper are the result of an admixture of the conquerors with a subjugated portion of the Yakkhas or Veddahs, and also with another early race of Aryan origin who are to be traced at the present time in the

Rhodias. M. Deschamps' theories seem to us to be inspired by an excessive respect for the legends of the Mahavamsa.

THE last number of the *Internationales Archiv für Ethnographie* (Leiden: Brill) contains an article by Dr. Heinrich Schurtz on the geographical distribution of negro costume; and a continuation of Dr. J. D. E. Schmeltz's account of the ethnographic collections from Corea in the Leiden Museum. Both of these papers are illustrated with admirable coloured plates.

PHILOLOGY NOTES.

THE new number of the *Revue générale du droit* contains the continuation of the lectures on the ancient laws of Ireland, which Prof. D'Arbois de Jubainville is delivering in the Collège de France. He points out one of the innumerable blunders in the official edition of those laws. The words *nó chis nemid* ("or a lord's rent") being printed (vol. iv., p. 20, l. 3) *nochis nemeadh*, and translated "which is a 'Nemeadh'-person's." In the same page the words *tír cuind cétorraig* (the land of a person *sui juris* who for the first time contracts with a tenant) are actually rendered by "the land of Conn Cetcorach."

AT a recent meeting of the Académie des Inscriptions, M. Théodore Reinach commented on three passages in the *Ἀθηναίων Πολιτεία*, which he contended must be spurious. One is that attributing to Draco a constitution which presents extraordinary analogies with the oligarchic constitution introduced in 411 B.C.; the second is that referring back to Solon the institution of the lot for magistrates; the third is that assigning to Themistocles an active part in the overthrow of the Areopagus. M. Reinach suggested that these spurious passages might be derived from a work which we know to have been conceived in the same spirit—that of Critias, the disciple of Socrates and one of the Thirty Tyrants. M. Viollet, without opposing this suggestion, remarked that one must not credit Aristotle with infallibility; a statement in his works may very well be erroneous and at the same time genuine.

The Science of Language: founded on Lectures delivered at the Royal Institution in 1861 and 1863. By F. Max Müller. In 2 vols. (Longmans.) Notwithstanding the alteration in the title, this is substantially a seventh edition of the brilliant *Lectures on the Science of Language* which have done so much to excite an interest in comparative philology among the general public of educated English readers. The last edition, we observe with some surprise, was published so long ago as 1871. We are glad to find that the new revision is not of such a character as to affect the essential identity of the book, which has attained something of the position of a classic. Errors of detail have been corrected, and notices of recent discoveries have been inserted, so far as it could be done without interfering too much with the original structure of the work. The general point of view, however, is, as the author himself intimates, that of thirty years ago. In the preface, Prof. Max Müller refers briefly to various important results of modern investigation which his plan did not permit him to notice in the body of the work; and he recognises fully the greatness of the advance that has been made in Aryan comparative philology during the last twenty years. Although the book still needs to be read with a careful recollection of its original date, it has never been superseded as a preliminary survey of the whole subject. A few of the positions which Prof. Max Müller reaffirms, e.g., with regard to the producing cause of the Indo-European "sound-shifting," seem to us un-

tenable in the light of modern research; but as the book deals with general principles rather than with details, by far the greater portion of it is still valuable. The grace of style and felicity of illustration characteristic of the original Lectures have, fortunately, not evaporated in the process of revision.

THE *Philologische Wochenschrift* (No. 23) contains a very favourable review of Prof. Mahaffy's "The Greek World under Roman Sway," which it characterises as a book of the highest importance. The same number condemns as worthless a work of Zanardelli on Etruscan, Umbrian, and Oscan.

MEETINGS OF SOCIETIES.

EDINBURGH MATHEMATICAL SOCIETY.—(Friday, June 12.)

R. E. ALLARDICE, Esq., president, in the chair. The papers read were on a representation of elliptic integrals by curvilinear arcs, by Mr. John McCowan; on the transformation and classification of permutations, by Mr. T. B. Sprague; on the numerical values of the roots of a trigonometrical equation, by Mr. T. H. Miller; on the Wallace line and the Wallace point, by Dr. J. S. Mackay; on an equation of motion, by Mr. A. J. Pressland.

STATISTICAL SOCIETY.—(Tuesday, June 16.)

DR. F. J. MOUNT, president, in the chair. A paper was read by Noel A. Humphreys, Secretary of the Census Office, entitled "Results of the Recent Census and Estimates of Population in the Largest English Towns." The first part of the paper was devoted to the consideration of the recently-issued results of the census in April last in the twenty-eight large English towns dealt with in the Registrar-General's weekly returns. It was pointed out that, although the increase of population within the present boundaries of these towns showed an increase of nearly a million in the last ten years, the increase was less by considerably more than half a million (605,318) than would have been the case if the rate of increase had been the same as in the preceding ten years, 1871-81; and that the rate of movement of population showed striking variations in the different towns. Liverpool was the only town of the twenty-eight in which there was an actual decline of population (amounting to 34,521), which was equal to 6.2 per cent., while the largest rate of increase, which was 55.7 per cent., occurred in Cardiff, also a port. The rate of increase in these twenty-eight towns, it was stated, has pretty constantly declined in recent years, and has fallen with scarcely a break during the last five intercensal periods from 24.3 per cent. in 1841-51 to 11.0 per cent. in 1881-91. The percentage of increase within the boundaries of registration London (practically those of the county of London) declined in the same period from 21.2 to 10.4. The rate of actual decline of population in central London continues to increase, and the rate of increase of the other parts of the metropolis, including even the aggregate outer ring of suburban districts, continues to decline. Examined in detail, the provincial towns show, with few exceptions, the operation of similar laws: actual decrease in the central portions, and marked decline in the rate of increase in the other portions, the latter being especially noticeable in those towns with comparatively restricted areas. This examination, while showing the marked general decline in the rates of increase in these towns, discloses striking variations in the rates of increase in successive census periods. Thus, for example, in the last two decennia the percentage of increase declined in Salford from 41.2 to 12.4; in Nottingham, from 34.3 to 13.6; and the decline in Liverpool was from an increase of 12.0 to a decrease of 6.2; while, on the other hand, the percentage increased from 12.7 to 24.4 in Portsmouth, and from 13.2 to 28.1 in Newcastle-upon-Tyne. It was pointed out that these striking changes in the rates of movement of population in the large towns interpose the greatest difficulty in estimating, even approximately, their population in intercensal periods. The estimate of population

in Liverpool, based upon the rate of increase between 1871 and 1881, exceeded the recently enumerated number by more than 100,000, or by 20 per cent.; while in Salford the percentage of over-estimate, by the same method, was 26 per cent. Thus, the recent birth-rates and death-rates in these two towns have been under-estimated by no less than a fifth and a fourth, respectively. In proof of the assertion that growth by aggregation in very many of our largest towns, judged by the results of the recent census within the arbitrary boundaries fixed years ago for local government, has practically ceased, it was pointed out that the increase in the enumerated population in the last ten years has fallen far short of the natural increase (excess of births over deaths) in London, Liverpool, Birmingham, Bristol, Salford, Nottingham, Sheffield, and Leicester. It was also pointed out, however, that in other towns the excess of births over deaths was far below the enumerated increase during the last census period, these facts, in addition to the marked and increasing decline of the birth-rate in recent years, conclusively proving that excess of births over deaths alone is absolutely useless for measuring movement of population in towns. The various methods that have been at different times suggested for estimating the population of towns in intercensal years, in substitution of Dr. Farr's method, still used by the Registrar-General's department, were severally considered in the paper, and it was shown that no hypothetical method yet devised affords reasonable promise of satisfactory results. It was therefore urged that a quinquennial census will supply the only real remedy for the present difficulty, which threatens to impair the public faith in death-rates, the failure of which would most seriously hinder and imperil the health progress of the country.

ROYAL HISTORICAL SOCIETY.—(Thursday, June 18.)

H. E. MALDEN, Esq., in the chair.—A paper was read by Herbert Haines on "France and Cromwell," with the object of showing that the Protector, having the destinies of Europe in his hands, might have found himself engaged in a French war which would probably have proved disastrous to his own rule. Therefore Cromwell's foreign policy cannot be regarded as disinterested, and was certainly disadvantageous to England in the future. Mr. Haines's paper led to an animated discussion.

FINE ART.

MR. SEYMOUR HADEN'S SALE.

THE prices fetched by Mr. Seymour Haden's collection of old masters' drawings—Claudes, Rembrandts, and the like—do not happen to have reached us; but we are in possession of the prices given for many of the prints in a collection which it took Messrs. Sotheby about three days to sell, and this collection of prints was, as has been said before, extremely noteworthy.

Mr. Seymour Haden was the owner of about twenty Dürers. A clear and beautiful impression of the "Adam and Eve," on paper with the ox-head water-mark, and signed "P. Mariette, 1668"—thus attesting its ownership by an early collector who was actually contemporary with Charles the First's Lord Arundel—fell to the bid of £100. "The Knight and Death" fetched £70. The "Arms with the Skull"—from the St. Aubin and Galichon collections—realised £51. We have not the prices of the few Vandycks. Among the Claude etchings, £41 was given for an impression of "Le Bouvier"—clear, but not particularly rich. The "Dance under the Trees" fetched £10; a very interesting first state of the "Shepherd and Shepherdess conversing"—from the collection of Mr. Julian Marshall—£7; the "Forum," £6 6s.; the "Village Dance," £4 8s.

After these came the great array of the etchings of Wenceslaus Hollar, some of which were sold cheaply, and others at very full

prices, according to the opinion of the expert. The fine view of "Antwerp Cathedral" was knocked down for £8 (Harvey); the "Six Views about Islington," £2 10s.; the "Six Views of Albury," £4 6s.; the "London from the Top of Arundel House," £9 12s. (Gutekunst); the "Royal Exchange," first state, £16 (Harvey); and the finest impression certain experts had ever seen of the "Inner View of St. George's Chapel" for £9 9s. (Thompson); the "Theatrum Mulierum," a complete set, somehow sold for the unexpectedly low price of £11; the "Winter Habit of an English Gentlewoman" for £8 12s.; and the "Set of Sea Shells," an almost complete set—four numbers only wanting—for £67 (Deprez). After these, the next most interesting things that followed were certain etchings of Ostade, among which was a singularly perfect and delicate impression of "The Peasant Paying his Reckoning."

The Rembrandt etchings were reserved for the third day of the sale, and really constituted its principal feature. Among the earlier lots was a noble impression of the "Great Jewish Bride," from the Hippley collection. The impression of "Rembrandt leaning on a Stone Sill"—from the collection of the late Mr. Charles Sackville Bale, a veteran collector of the most exquisite taste—fetched £91. The print known as "Rembrandt's Mill" sold for £69 (Deprez); the "View of Amsterdam" for £10 10s.; the "Landscape with a Cottage and Dutch Haybarn" for £38; the "The Woman in a Large Hood"—in other words, "The Dying Saskia"—£6 6s.; "A Cottage with White Pales," £25 10s.; the "Three Trees," £148; "Six's Bridge," £12 10s. (Bouillon); the "View of Omval," £24 (Meder); "A Village with a Canal and a Vessel under Sail," £19. The sum of £168 was obtained for the "Cornelius Sylvius"; a very perfect impression of the "Jan Six"—the youthful burgomaster reading a manuscript at a window—sold for £390. Mr. Haden had himself bought it for £270—if our notes are accurate—at the sale of the excessively choice collection of the late Sir Abraham Hume. An "Ephraim Bonus" went for £60; a "Hundred Guilder Piece" for £170; the "Landscape with a Ruined Tower," first state, £182, and another impression of this noble design, which was in the third state, for £51. This impression came from the Kalle collection, at the sale of which it appears to have realised exactly the same figure. Mr. Deprez, for the sum of £39, became the fortunate possessor of an irreproachable impression of one of the most masterly of landscapes ever wrought since the beginning of art—"The Goldweiger's Field." It is asserted that he was fully prepared to give a very much larger sum for it. Why did the pathetic and expressive little picture—the print known as "Tobit Blind"—fetch only £4 15s.? The "St. Jerome Reading" reached £58. This was a first state, from the collection of the late Firmin-Didot. Another impression—a second state, from the collection of Lord Aylesford—fetched £37. Mr. Seymour Haden had no less than five or six impressions of the "Clément de Jonghe" portrait. A late state of it fetched £20. The "Lutma," before the window and bottle, fetched £170; a splendidly luminous and fleshy impression of "The Woman Holding an Arrow"—by far the most attractive of the nude subjects of the master—realised £42 (Salting); the "Adoration of the Shepherds"—a night-piece, sixth state—reached £20 (Gutekunst). It came from the Bale collection. The "Presentation" was knocked down to Mr. Duprez for £81; and the highest price of the sale was realised by a first state of "Our Lord before Pilate," which was acquired by Herr Meder—the well-known dealer in Berlin—for the sum of £1,000.

The Seymour Haden collection realised altogether something less than £8,000. F. W.

OBITUARY.

By the death of Mr. Thomas Farrer, which occurred last week, to the deep regret of his friends, we lose, prematurely, a poetic and interesting artist, whose feeling for romantic landscape on the coast or in some

"Wooded, watered country, England's best"—to quote the words of Mr. Browning—was shown first in painting, and secondly in the revived art of etching. Mr. Farrer's etchings, of which he produced as great a number as was consistent with the elaboration he bestowed upon each separate copper which he handled, were popular in England, and yet more popular in America, where he had probably as many friends as in this country, and to which he occasionally resorted. A close student of poetic landscape, and, as certain of his Venetian etchings attest, a student likewise of architecture, Mr. Farrer was very specially distinguished by his effort to convey upon the etched plate more intricate and varied representations of sunset and moonlit-skies than have generally been attempted by etchers with any measure of success. Most of his etchings were completed pictures, rather than summary sketches.

NOTES ON ART AND ARCHAEOLOGY.

MR. FRANK DICKSEE has been elected a full member of the Royal Academy, in the room of the late Edwin Long. It is just ten years since he first became an Associate.

THE first exhibition of the Society of Portrait Painters will open next week in the galleries of the Royal Institute, Piccadilly. We may also mention that Messrs. Hollender & Cremetti have now on view, in the Hanover Gallery, New Bond-street, Millet's pastel of "The Angelus."

A PENSION of £100 per annum on the Civil List has been granted to Mrs. Redfern, widow of the late James Redfern, the sculptor, who died in 1876 at the early age of thirty-eight.

ON Tuesday next, June 30, Messrs. Puttick & Simpson will sell a very large collection of old copper-plate and wood-blocks, which had been formed by the late H. G. Bohn with a view to republication. They include etchings by Cruikshank, Chippendale book-plates with blanks for names, sporting and humorous subjects, portraits of actors, &c. A few of the engraved plates (which come, we fancy, from another collection) have been framed as decorations, the burnished surface being protected against oxidation. The Catalogue is illustrated with some fine examples of engraving on copper.

DURING next week Messrs. Sotheby will sell several interesting collections of coins, &c.: on Thursday a collection consisting mainly of Greek coins of Italy and Sicily; Italian cinquecento medals and plaques, and German mediaeval medals; on Friday the collection of the late C. Roach Smith; on Saturday some good English coins; and on the following Monday a quite exceptional series of tradesmen's tokens of the seventeenth century—issued in London, Middlesex and Southwark—comprising 576 specimens in one lot.

THE Guild and School of Handicraft were to celebrate this afternoon (Saturday) their third anniversary, and also the opening of their new workshops and hall, by a reception and garden party at Essex House, Mile End-road. The Marquis of Ripon has promised to deliver an address.

ON Monday last, June 22, the gold medal annually given by the Queen, on the recom-

mendation of the Royal Institute of British Architects,

"on such an architect or man of science, of any country, as might have designed or executed a building of high merit, or produced a work tending to promote or facilitate the knowledge of architecture or the various branches of science connected therewith,"

was presented by the president to Sir Arthur Blomfield, A.R.A.

MR. WALTER CRANE'S many designs, now exhibited at the Fine Art Society's, show the inexhaustible fertility of this agreeable and ingenious artist—his pleasant sense of composition, his frequent taste as a colourist—and show likewise his most notable deficiency as a draughtsman of the figure. Mr. Crane is an ornamentist of tolerably wide sympathies. He takes his material from many sources, and has what may appear at times to be a fatal facility in adaptation. Often engaging, he is rarely perfect, though his imperfections do not—let it frankly be admitted—often extend so far as in the drawing of a young woman's back in a drawing that has been elsewhere commented upon. Here, indeed, Mr. Crane is at his weakest. Why was there no one by him to address him, at the right moment, in a phrase which, with a single word altered, is Molière's own?—

"Couvrez-moi ce 'dos,' que je ne saurais voir."

At the annual meeting of the Society for the Protection of Ancient Buildings, held on June 10, Mr. W. B. Richmond delivered a lecture on "The Impossibility of Restoration." He said that restoration was a fallacy; they could not bring history back to life again. No man could repeat the thought of another man; it had died with its life. Each special thought, through which had been produced a work of art, had died in the production of it; the result lived. It had been an isolated thought for the time being, belonging to the individual who conceived it, and it was gone for ever except in his transmission of it. In all great works of art the merits were of so delicate a nature as to be, he believed, scarcely perceptible to anyone but the authors of them. They alone knew at what they aimed; they alone were aware of the fine line which divided their achievements from the commonplace. Subtle proportions, delicate curves and turns, a peculiar handling of the brush or use of the chisel special to their work, were as much a part of the conception as the conception was a part of the artist. To arrest the progress of decay was all the preserver would presume to do; but the destroyer would attempt to restore. We knew too much and we knew too little to cast our minds in the moulds of past generations, even if by any natural process it were possible to do so. What had been already taken away from British architecture could never be restored; for it had been, as it were, a series of murders of artistic creations, a general slaughter of historical associations never to be replaced or mourned over sufficiently. War and men's passions had done their worst to rid the world of treasures, but so-called restoration had, indeed, done nearly, if not quite, as much: it had left England well nigh bare of her finest monuments.

CAPTAIN LÉON BERGER, military attaché of the embassy at Constantinople, has sent to the Académie des Inscriptions the rubbing of a bas-relief which he took, at the height of 250 metres from the ground, in the gorge of Cheikane, in the mountainous region, hitherto little explored, which separates the ancient Babylonia from Media and Persia. The design resembles a bas-relief from the same tract recorded by Sir Henry Rawlinson. Despite the coarse execution, it is evidently the work of a people under the influence of the ancient Chaldean civilisation, anterior to the style

properly called Assyrian. The figure is that of a man with hair and beard shaven, his waist girt with a fringed cloth, and on his head a turban, the mitra which, according to Herodotus, distinguished the Kissaei. At the side is an inscription in cuneiform characters, arranged in vertical lines and divided by compartments, as upon the statues of Tello.

THE STAGE.

THE THEATRES.

THE good, thorough-going, unmistakable Ibsenite—the disbeliever in beauty, the scoffer at the ideal, the wholly faithful worshipper of whatsoever things are hideous and of evil report—must, last week, if his sympathies permitted him to gaze beyond Norway, have had something like a good time of it even at the French plays at the Royalty Theatre. For—anxious, no doubt, to be "*dans le mouvement*," although the "*movement*" has indeed been suddenly arrested, and Ibsen himself is heard of no more—M. Meyer, the enterprising manager, gave us a play by M. Jules Lemaitre. As a critic, M. Jules Lemaitre is a smart writer—not exactly healthy, like M. Sarcey, or well-balanced, like M. Auguste Vitu—but ingenious, paradoxical, at times even epigrammatic. He says things well; and, though the big public has not very much regard for him, his literary brethren cannot but succumb to the temptation of reading everything that is written by a man who says things well. 'Tis a very pardonable weakness—thus to be fascinated. Now even in his newish play—which they did last week at the Royalty—M. Jules Lemaitre writes with point as well as boldness. The theme itself is a little strong. It is just the sort of theme that is the envy of slightly gifted literary youths in England, who, having failed thus far to impress us by their treatment of the permissible, the decent, and the charming, make no doubt of their ability to take us all by storm could they but have done once for all with an unattained art and, instead of it, popularise an inexact physiology. Yet somehow the theme, treated by M. Lemaitre unquestionably not only with boldness but with real skill, failed to attract the world in very great numbers to the little theatre in Dean-street. Mdlle. Reichemberg, Mdlle. Du Mesnil, and M. Febvre were not enough. Since then, they have changed the bill, and one of the brothers Coquelin has come to the rescue.

THE theatrical season is practically over. What are you to do at the end of June, against Naval Exhibitions, German Exhibitions, and the charms of the river? Nearly half of our managers have given up the game. Then, again, there has been such a paucity of plays that have hit the public taste. Mr. Pinero's important play at the Garrick—clever as it was—did not please like some of his other work. Its place has had to be taken by a revival of "*A Pair of Spectacles*." At the Adelphi they have closed for the time being. At Terry's, Mr. Terry is out of his own house. The Strand has been empty. One hears nothing of the Avenue. The Olympic has been closed for some weeks already. Mr. Toole is leaving London, for so few people are really in-

terested in Ibsen himself that even the cleverest of all possible satires upon him cannot reasonably hope to draw the town. A few exceptions, of success, prove the rule of failure. At the Haymarket they have been proud of full houses, and at the Lyceum an admirable spirit of enterprise assists the prestige of what has by this time become classic ground. The theatrical collapse, generally, is the result of coincidences: the result of a chapter of accidents. When October comes round, and people think once more of play-going, the influenza will probably have ceased to trouble and the German Exhibition be at rest. Then, too, may the playwrights prove to have been inspired to happier efforts than any which have been theirs during the dull months we have left behind. But for what remains of the summer there is no chance. A theatrical season of curious barrenness—a time of unhappy effort on the part of the profession, and of timid and half-hearted response on the part of the public—is now over.

FREDERICK WEDMORE.

STAGE NOTES.

MR. WILSON BARRETT has been appearing with his customary success as Hamlet—and likewise in other characters—at Norwich, Yarmouth, and Colchester, during the last week or two. Miss Lillie Belmore has been promoted to the principal juvenile heroines, and has accordingly played Ophelia to the Hamlet of Mr. Barrett.

MR. BEERBOHM TREE has decided, it is said, to play Hamlet in the country during the autumn. Mrs. Beerbohm Tree will play Ophelia—one of the Shaksperian rôles for the performance of which she has obvious advantages. Mr. Fernandez will presumably be included in the cast, and, of course, in an important part, while Mr. Frederick Harrison will play the King.

WE received an invitation too late for it to be possible for us to be present at the production of Mrs. Musgrave's new play at the Vaudeville on Saturday afternoon. Miss Dorothy Dorr—a young American actress who knows her art thoroughly, as we have before had occasion to notice—and Mr. H. B. Conway and Mr. Fred Thorne and others took part in the performance. We suppose it to be possible that the Vaudeville will re-open with this piece in the autumn. At present its doors are closed.

MUSIC.

THE HANDEL FESTIVAL.

THE tenth Triennial Handel Festival commenced last Monday, and for the rest of the week the name of the great Saxon composer will be held in special honour. In all great movements, many people, no doubt, are led by sentiment, or by fashion; but we believe that with the mass of the English people the enthusiasm for Handel's music is genuine. And this triennial glorification serves useful purposes. In the first place, the numerous rehearsals, which take place in various towns long before the Festival, spread a knowledge of, and kindle an interest in, great music. And again, this week devoted to Handel is a protest against contemners of the past as antiquated. Handel's works, like those of Bach, certainly bear the impress of the age in which they were written; and this is not only natural, but a proof of their genuineness. Certain harmonic progressions, cadences, "divi-

sions," have passed out of fashion; but it is only in works of mediocre composers that such appear dull. In Handel and in Bach, one not only tolerates all that savours of the past, but rejoices to see how genius triumphed over form. A similar spirit has prompted some moderns to condemn Haydn and even Beethoven; but it is a spirit of narrow-mindedness, the result of ignorance. Persons of this stamp will in the future sneer at Schumann or Wagner, for they too, in their turn, will become old. It is, of course, possible to go to the other extreme, and to admire the old at the expense of the new, but this usually happens only to those who have grown up without becoming acquainted with modern music; and nowadays that is an extremely rare occurrence. Handel worship, as well as Bach worship, is a good thing; it is a solid foundation which helps one the better to appreciate and the more to enjoy later manifestations of genius.

"The Messiah" was performed last Monday, and the choral singing was magnificent. The tenors, once or twice, showed a tendency to drag, and the quality of tone of the sopranos in the high notes was not, perhaps, of the best; but for vigour of attack, precision, fulness, and also delicacy of tone this chorus will compare favourably with any of the past Festivals so far as we can remember. Mme. Albani sang the soprano music with great effect. Miss Marian McKenzie, in the contralto music, was heard to much advantage; she sang in an artistic and dignified manner, and with a little more fervour would have obtained a still more marked success. Mr. E. Lloyd was in admirable voice, and Mr. Santley, who was at his best, was received with tremendous enthusiasm. Mr. A. Manns conducted with his usual skill and energy, and once again proved himself fully equal to his gigantic task. Mr. C. Jung was leader of the vast army of instrumentalists.

The programme of the "Selection" day (Wednesday) included a "Gloria Patri" for double chorus and double orchestra. It was written at Rome in 1707, and is supposed to have been intended for the close of one of the Vesper Psalms. It is short, but contains some solid contrapuntal writing. One of the subjects recalls a passage in the "Hallelujah" chorus of the "Messiah," and another was actually used afterwards by the composer for the "Alleluia" of his "Deborah." Another novelty was a selection from one of the "Chandos" Anthems (Psalm xcvi.). As these works rank "among the most beautiful of the great master's compositions," it is strange that not one has been given hitherto at these Festivals, and even now only portions of one. But there are certain favourite songs and choruses which the public expect, and the programme has to be trimmed in accordance with popular taste. The true lovers of Handel must regret that the middle programme of the Festival contains so much that is familiar, while there are still so many of his works still known, at least to the public, only by name. The portions of the Anthem consisted of a Sonata for orchestra, a florid tenor solo, and two choruses full of power. The fresh, vigorous Overture to "Giustino" was another interesting novelty, and the performance was admirable. Mr. Manns' band had, however, further opportunities of showing its powers in the delightfully winning "Menuet" from the opera "Berenice," and in the quaint and attractive "Bourrée" from the celebrated "Water Music." The Overture and the Bourrée were interesting studies in eighteenth-century orchestration. Handel had as lively a sense of contrast as any of the modern composers. The applause at the close of the latter was so great that Mr. Manns repeated the first part. A charming duet, "Caro Bella" from "Giulio Cesare," was well rendered by

Mme. Nordica and Mr. Santley; the music is as fresh as if only just written, and the opening phrase brought to mind a familiar chorus in Mozart's "Don Giovanni." Mme. Albani sang in brilliant fashion a pleasing Aria "Mio caro bene," from "Rodelinda," but took many liberties with the music. Another novelty was the majestic chorus "By slow degrees," from "Belshazzar." Mme. Albani sang besides "Angels, ever bright and fair," but it was a pity to make the Aria last so long; the rendering of a fine song, to be truly artistic, should be simple. But while she was pausing we had time to reflect on the unsatisfactory mode of accompanying most of Handel's songs. In the Aria from "Rodelinda," mentioned above, the additional accompaniments of Robert Franz were used, and thus a proper substitute for the harpsichord was provided. It is, however, the usual practice to give only a skeleton accompaniment, and this is called doing reverence to the composer's intention. We stick to the letter, and lose the spirit. The programme included many familiar pieces—"Sound An alarm" admirably sung by Mr. Lloyd; "Let the Bright Seraphim," well rendered by Mme. Nordica, although her voice was not in the best order; "O voi dell Erebo," sung with great success by Mr. Santley; and "Waft her, Angels," by Mr. Barton McGuckin, for which he received much applause. The performance ended with four Airs and the "Wretched Lovers," from "Acis and Galatea," and "See the Conquering Hero comes," from "Joshua." The choral singing throughout was extremely grand, and Mr. Manns conducted with great skill and energy. Mr. W. T. Best performed with his customary skill the fine organ Concerto in F (No. 4), with orchestral accompaniment. J. S. SHEDLOCK.

"LE REVE."

"LE REVE"—a lyrical drama in seven tableaux, adapted from Zola's novel by M. Gallet, music by M. Alfred Bruneau—which was recently produced at the Opera Comique, is quite different in every respect from the conventional opera. The poem offers a strange combination of mysticism and naturalism; the dialogue, characters, dresses, and scenery are essentially modern, yet the action is interrupted, at times, by the voices of an invisible chorus of angels.

M. Bruneau is a pupil of Massenet, and an *ex-prius de Rome*. The influence of Wagner is very marked: the music is made to follow the text of the poem word for word, under the form of a "continuous melody" accompaniment; there are no duos, trios, *aires de bravoure*, grand finales, or any of the conventional *fioritures* of operatic music. It is more like a lyrical conversation; and if now and again the words of the poem grow more passionate, or the situation more dramatic, the orchestra proceeds to develop the intensity of the *andante* or *crescendo* movement. At first, the effect produced is monotonous; but gradually the intelligent listener follows the rhythm of the accompaniment, and realises the composer's intention. The score is rather intricate and difficult for the orchestra; the harps play an important part, while, at times, certain apparently impetuous discordances of the wind instruments are quite startling. But we must accept the new opera on its own merits, for M. Bruneau has made the following frank statement: "I have done my utmost to produce a clearly written work quite modern in style; this I have done to the best of my ability—simply, religiously, with all my heart and enthusiasm."

After a short overture the curtain rises on the simple home of the Huberts, embroiderers of sacred vestments. Angélique, their adopted daughter, has dropped her embroidery and is lost in a dream; seraphic voices are heard,

those of the saints and martyrs of whom she daily reads in her old folio, "The Golden Legend." She is awakened from her trance by Hubertine, who gently reproves her for neglecting her work; she immediately takes up her needle and Hubert comes to her assistance. While they are working together, Monseigneur Jean d'Hauteceur, bishop of the diocese, calls to see what progress has been made with a piece of embroidery he has ordered. The four personages engage in a sort of lyrical conversation, in which Angélique explains that at times St. Agnes and St. George and her other guardian saints seem to float around her, sweetly singing. After blessing her, the bishop leaves. "How sad he looks," exclaims Angélique; and Hubertine explains that his sorrow is due to his having lost a dearly loved wife, after whose death he entered the Church; and that his son "who is as beautiful as an angel and as rich as a king," is to be a priest also. Then Angélique relates how constantly she dreams that she is to marry a prince; that their love will be pure with no sad awakening; for her dream, though ending in death, will be renewed to all eternity in heaven. Hubertine reprimands her for her foolish thoughts; but Angélique again falls into a dreamy state, during which she sees the vision of her coming lover. Next day, as Angélique is prosaically washing the family linen in the meadow at the back of their house, Félicien, the bishop's son disguised as a young artist, who has been watching her for days past, comes forward and greets her. 'Tis love at first sight. Their meeting, their avowal of mutual love and eternal fidelity, and their talking, offer the strangest mixture of prose and poetry ever seen on the stage of the Opera Comique; while the composer's rendering of the scene is quite in keeping with the various episodes of the poem.

In the following act the Huberts witness from their window the procession of Corpus Christi; and each in turn describes the various phases of the pageant, so as to produce the illusion that they are speaking, not only to each other, but also to the audience. At last, Angélique perceives her lover walking beside the bishop, and at once recognises that he is no other than the bishop's son. Her dream is realised! The fourth tableau, "L'Eveché," consists of a series of dramatic scenes between the bishop, the Huberts, Félicien, and Angélique, who, each in turn, come to plead their cause. But Monseigneur is inflexible; he has decided that his son shall enter holy orders, and never will he consent to his union with Angélique. All this part is treated with great dramatic effect by the composer, who has been obliged in some scenes to return to a certain extent to the formulas of conventional opera. For instance, the bishop's soliloquy, his interview with his son Félicien, the pathetic scene with the Huberts and Angélique, contain some pieces which might almost pass muster as recitatives, duos, and ariosos.

The third act is a long duo between Angélique and Félicien, who wants her to elope with him; but at the last moment, when she is ready to fly, she hears the seraphic voices bid her remain. She resists the temptation, and Félicien leaves her. In the last scene Angélique lies dying; Félicien succeeds in persuading his father to visit her. The scene is a partial representation of the last rites of the Roman Church, and the music an arrangement of the Latin prayers chanted on such occasions. After anointing the face, eyes, and mouth of Angélique, the bishop takes a lighted taper from an acolyte and attempts to put it in the dying girl's hand, murmuring the last prayer, "Accipe lampadem ardentem. . . ." But Angélique neither sees nor hears. The bishop then tries the effect of a miraculous gift enjoyed by his ancestors; he kisses Angélique, and addresses an ardent prayer to Heaven for her recovery, exclaiming:

Si Dieu veut, je veux! Thereupon Angélique gradually awakens from the sleep of death, takes the lighted taper, slowly rises from her couch, and while her parents, Monseigneur, and the two acolytes sing the "Laudate, pueri, Dominum," she gently drops into her lover's arms:

"Cher seigneur, je suis votre femme;
Enfin mon rêve est accompli! . . .
Le ciel s'ouvre! Ah, noces radieuses!
Je meurs d'amour sous ton premier baiser!"
and dies.

The cast of "Le Rêve" is excellent. Mlle. Simonet achieved quite a triumph in the difficult part of Angélique; M. Engel, though an accomplished artist, has not sufficient voice to do full justice to the part of Félicien; M. Bouvet, as Monseigneur d'Hauteceur, sang with great dramatic effect. Mme. Deschamps-Jehin, who graciously accepted the secondary part of Hubertine, and M. Lorrain, as Hubert, contributed to the perfection of the *ensemble*. Above all, unreserved praise is due to M. Danbé and his admirable orchestra for their perfect execution of a score so different to the music they are accustomed to play. M. Carvalho, the manager of the Opera Comique, also deserves his share of commendation for having produced with so much artistic taste the work of a new comer.

The first two performances of "Le Rêve" have met with great success. It remains to be seen whether the general public will ratify the favourable verdict of the select and essentially artistic audience of the *Première*. To the impartial critic, M. Bruneau's lyrical drama is a most interesting novelty. The simplicity of the poem, the limited number of characters, and the absence of choruses, pageants, ballet, gorgeous scenery, and all the usual sensuous attractions of the opera have rendered the task of the musician all the more difficult; therefore we hope that the young and talented composer will meet with the success he merits.

CECIL NICHOLSON.

RECENT CONCERTS.

We can only attempt a brief record of some of the more important concerts of the week.

ON June 18, Signor Sgambati gave a chamber concert at Princes' Hall, with a programme consisting, with one exception, entirely of his own compositions. His second Quintet in B flat for pianoforte and strings, is an exceedingly clever work, and one notes in it a curious mixture of Italian lightness and German solidity. It was admirably interpreted by the composer and Messrs. Sauret, Ragghianti, Van Waefel-

ghem and Piatti. Mrs. Henschel sang some graceful songs, and Mr. Henschel was much applauded for his vigorous rendering of Schumann's "The two Grenadiers." Signor Sgambati played some effective solos: he is a brilliant pianist.

A pianoforte Trio by M. Breton was performed at Señor Albeniz's concert in the evening of the same day. The writing shows ability, but lacks individuality; the Scherzo is the best movement.

On Saturday afternoon there was a concert at the Albert Hall, at which Mme. Adelina Patti appeared with brilliant success. She sang a light, showy Waltz by Signor Ardit, and a new, graceful song by Gounod, entitled "Only." Messrs. Lloyd and Santley were enthusiastically received. Chevalier Bach gave a neat, though tame, performance of the first movement of Beethoven's Concerto in C minor, into which he introduced a cadenza by Beethoven with sundry interpolations. Part songs were sung by members of the Leeds Choir.

On the same afternoon Señor Sarasate gave the last of his series of concerts. Owing to the severe indisposition of Mme. Berthe Marx, Herr Schönberger was the substitute, and, as may be supposed, a satisfactory one. The programme included familiar works. The eminent violinist was received by a crowded audience with immense enthusiasm. None but a remarkable player could venture to announce, as he did, six concerts; and the immense success which he has obtained will be repeated whenever he chooses to give further exhibition of his powers.

The bright Overture "Der Barbier von Bagdad" was repeated at the fifth Richter concert on Monday evening. An interesting feature of the programme was the Introduction and First Scene from "Das Rheingold." Mr. Henschel as Alberich sang with great declamatory power. He was also heard in other familiar excerpts, and took part with Mrs. Henschel in the duet from Act II. of "Die Meistersinger." The performances of these excellent artists gave great pleasure. M. Paderewski played his pianoforte Concerto in a most brilliant manner, and was recalled no less than five times.

This pianist gave his last recital on Tuesday afternoon, and played with his usual skill, and with more than his usual feeling and charm. His reading of Beethoven's Sonata in A flat (Op. 110), was somewhat effeminate at times, but it was poetical: the technique was of the neatest. Of his Chopin pieces we enjoyed most the Impromptu in F sharp and the G minor Ballade. There was an unusually large audience.

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